

Saturday 7 February 2015

Amateur

Recreating Carlos Clarke

How we
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a classic
Eighties
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Special Mono issue including:

- Michael Freeman on B&W
- Setting up your camera for mono
- Convert a camera for black & white

China's Cartier- Bresson

The awe-
inspiring street
photography
of **Fan Ho**

Billy Currie

The processing secrets behind his
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COVER PICTURE © BILLY CURRIE, ANDREW SYDENHAM

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ANY DOUBTS as to why black & white photography remains so popular should be answered after reading this week's issue. From Billy Currie's striking architectural images to Fan Ho's beautifully observed street photography of colonial Hong Kong, there are numerous images that I would be happy to hang on my wall. Michael Freeman looks at the three main reasons why we would

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ONLINE PICTURE OF THE WEEK

Ethereal by Kevin Nutter

Canon EOS 60D, 50mm, 1/80sec at f/8, ISO 100

Kevin Nutter from Leeds uploaded this beautifully striking image to our Flickr page. It's a great example of how black & white and expressive light can work together, and as such is a perfect start to our Black & White Special issue.

'This picture of my son was taken in the early autumn in a wood near where we live,' Kevin explains. 'It's a place where the cold and warm air meet, and the strong light breaches the tree canopy. As you can see, it creates these wonderful shafts of light. I did no real processing to speak of, other than the obvious. I transformed the image into a square crop and of course converted the shot to monochrome, which was necessary to remove the distraction of the luminous leaves.'

If you would like to see your images appear in AP, upload them to our Flickr, Facebook or website gallery pages. You could be in with chance of winning a year's digital subscription.

© KEVIN NUTTER



7days

A week in photography

choose mono over colour, and Billy Currie reminds us that taking the picture is only half the story. Ansel Adams once said that the negative is the score, and the print is the performance. While for most people the darkroom may have given way to the computer, good black & white photographers still need to possess both a creative vision and all the technical mastery of the tools required to realise it.

Nigel Atherton, Editor



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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© LEWIS HAMILTON, COURTESY OF ZUMA

Formula 1 photos

Photos by Formula 1 racing drivers have helped to raise more than £20,000 for Great Ormond Street Hospital Children's Charity. Lewis Hamilton was among stars challenged to take a photo (above) that represented a 'snapshot of their world'. An initial auction raised £20,500. A separate online auction is expected to boost the total.



Lens revamps

Fujifilm has revamped two kit lenses in the form of the XC 16-50mm f/3.5-5.6 OIS II and XC 50-230mm f/4.5-6.7 OIS II, with both claimed to deliver improved performance. The 16-50mm will be sold only as part of a kit with the X-A2 (priced £449.99), due out in March. The 50-230mm will be sold separately (price to be announced).

Hasselblad CEO

Swedish camera maker Hasselblad has appointed Perry Oosting (pictured) as CEO, to serve as a replacement for Dr Larry Hansen, who oversaw the launch of the first Lunar compact system camera. Hansen left Hasselblad at the end of 2013. Oosting replaces interim CEO Ian Rawcliffe.



© CHRISTOPHE FERDONG

'Smart' lens

The Kodak-branded 5x (28-140mm) optical zoom SL5 Smart Lens, designed mainly for smartphones, is due before the end of March. The SL5 is the third Kodak lens-camera made under licence by JK Imaging. It costs \$179.99 (US). There is no UK price as yet.



The current SL10

Macphun correction

In AP 17 January we reviewed Macphun Intensify software. Unfortunately, we omitted to state that the software is only available for Apple Mac computers. We apologise for any confusion this may have caused.



WEEKEND PROJECT

Misty mornings

While it may be cold outside at this time of year, the misty mornings that occur when the temperature drops overnight can provide stunning vistas, so it's well worth getting up early to photograph them.

The best places to see mist materialise are near stretches of water, such as rivers or ponds, as well as cool valleys. Mist can make a familiar scene look different and change the atmosphere of a location.

With mist acting like a big softbox in the sky, contrast is reduced, but use this to your advantage. With objects progressively losing contrast the further back they go in the scene, it can be a great way to emphasise depth in your shot and exaggerate the differences between near and far objects.

1 Mist quickly disappears in the morning, so make sure you've set your alarm early and you're at your location before first light to ensure you don't miss the perfect mix of mist and light.

2 Mist reflects ambient light, so it can trick your meter into thinking it's brighter than it actually is, so be ready to dial some exposure compensation to get round this.

BIG picture

Photogenic winter scenes pop up across the United Kingdom

 What's the best way for a photographer to beat the winter blues? The answer is to get out with a camera and capture the beautiful scenes that are appearing across the country at this time of year. In this image from Christopher Furlong, we see a young family enjoying a brisk early morning walk as overnight frost clings to the flora at the National Trust's Dunham Massey Park in Altringham, Cheshire. Many parts of the UK have had snowfall and below-freezing temperatures, and the Met Office has issued warnings of further plummeting temperatures and possible snowfall. But that's no reason to stay indoors and let your camera gather dust – get out there and enjoy it!

Words & numbers

Sharpness is a bourgeois concept

Henri Cartier-Bresson

French photographer
(1908-2004)

92 million

The number of times the term 'selfie' was mentioned on Twitter last year



3 Try shooting with a long focal length to really compress the perspective and play on the extended feeling of depth that's created from the mist, reducing the clarity in the raw conversion.

As mist reflects ambient light, make sure you dial in some exposure compensation to rectify this



4 As there's a chance that water droplets will form on the front of your lens when out in these conditions, it's worth taking a few tissues.

© PHIL HALL



Bianchi captures the tension as police officers form a human shield

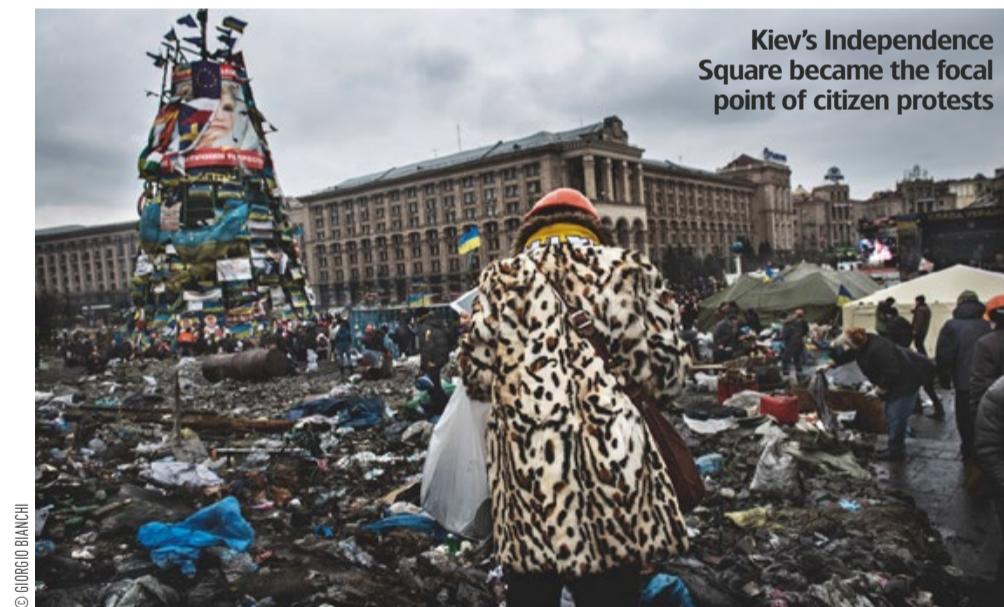
Ukraine conflict shots win Terry O'Neill Award

 ITALIAN photographer Giorgio Bianchi has won £3,000 and a *Guardian* commission for his series Behind Kiev's Barricades, as winner of the Terry O'Neill Award 2014.

Bianchi's reportage project shows violence and unrest in Kiev's Maidan Nezalezhnosti, also known as Independence Square, after it was stormed by hundreds of thousands of Ukrainian protesters.

In his artist's statement on the project, Bianchi talks about witnessing the repeated destruction and rebuilding of barricades by police and protesters as the tide of conflict ebbed back and forth.

Bianchi said: 'Every photographer's dream is to have his or her work noticed and respected. I love the work of Terry O'Neill – he is a



© GIORGIO BIANCHI

master. To meet him and spend time with him talking about my work was a lot of fun, and an honour.'

Terry O'Neill described Bianchi's work as 'amazing' and 'world-class', adding that he expected big things from the photographer in the future.

Bianchi is set to return to Ukraine soon to report on new developments in the region. He has plans to join a Ukrainian military camp near Kiev and follow a battalion to action on the front line.

Spanish photographer Miguel Angel Sanchez was awarded First

Runner-Up for his project titled Gaza/The Box, a portraiture series depicting the people of Gaza.

Javier Arcenillas, who was last year's runner-up, won Second Runner-Up, this time for a photo series on an annual event in Galicia, Spain where wild horses – often brutally – have their manes cut off, while British photographer Rob Pearson-Wright won in the Mobile Device category for his black & white street series, Universal Language.

To see the winning images, visit www.oneillaward.com.



A metaphor for the futility of war



Does your D750 need repair?

 NIKON has spelled out how you can check if your D750 is one of those hit by the flaring issue.

On its website, Nikon Europe urges customers to enter the seven-digit serial number that appears on the bottom of the Nikon D750 to find out if it is one of the affected units.

'Results for the serial number entered will be displayed,' states the website. 'If these results show that your camera is one of those affected, instructions for requesting repairs will be displayed.'

'If your camera is not one of those affected, rest assured that you may continue using your camera without concern for this issue.' The service centre will inspect and repair light-shielding components, and adjust AF sensor position for free.

Visit nikoneurope-en.custhelp.com/app/answers/detail/a_id/63592.



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GF7 set for March debut

MARCH will see Panasonic launch the Lumix DMC-GF7, a 16MP, Micro Four Thirds camera designed especially for selfie fans.

Drawing on news that the term 'selfie' was reportedly mentioned 92 million times on Twitter last year, the GF7 boasts a Self Shot mode, which is activated when the user flips up the 180°, 3in (1.04-million-dot resolution) touchscreen.

For a smoother look on selfies, users can deploy the camera's Soft Skin mode.

Defocusing and 'slimming' effects are also possible – the latter designed to make a subject's face appear slimmer, adds Panasonic.

The GF7 also includes a mode designed to trigger the shutter when users' faces are close enough for a 'couply' self-portrait, via face detection. For an action twist, the GF7

The GF7's handy tilt-up screen will delight lovers of the selfie



incorporates Jump Snap, where a smartphone can be used to fire the GF7's shutter when its user leaps into the air.

The remote-control smartphone automatically detects the highest point of your jump, and releases the Lumix GF7's shutter

while you're in mid-air,' explained Panasonic.

Other features include built-in Wi-Fi, a Venus Engine image processor, full HD video and a 'leather-touch' grip.

Set to cost £429, the GF7 will be available in silver and brown versions.

CSCs buck camera sales trend

DEMAND for compact system cameras is predicted to rise in 2015, as consumers are lured by new technology, and different styles and sizes compared to DSLRs.

Although overall demand for cameras in the UK shrank 27% in 2014, CSC sales rose 2%, says Futuresource Consulting. This marked a generous 10% leap in revenue.

CSC demand reached 105,000 units, while DSLR sales fell 18%.

Futuresource analyst Arun Gill said CSCs are 'driving the vast majority of innovation in the market'. He cited technological developments such as focus accuracy, EVF improvements and retro design.

'All of these factors have the potential to appeal to a wider demographic than DSLR currently does,' he added.



CSCs can appeal to a 'wider demographic'

However, DSLR demand outstripped CSCs by more than three times and continue to dominate the system camera market.

Total UK camera sales stood at 2.4m units in 2014. This marked a £115.6m fall (20.2%) in revenue, to £456m.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



BELFAST

Frank Browne: Through the Lens

Father Frank Browne made more than 41,500 negatives in the early 20th century, including many taken on the *Titanic*. This selection shows not only the ill-fated cruise liner, but also several slices of life from fast-evolving pre-war and post-war Britain.

Until 31 March, www.titanicbelfast.com



LONDON



LONDON

Walking Legs
Fashion surrealist Guy Bourdin is paid a loving tribute at Michael Hoppen, focusing on his work with shoe designer Charles Jourdan. A Bourdin retrospective is also on show at London's Somerset House until 15 March.

6 February-28 March, www.michaelhoppengallery.com

Alluring Orchids
Kew Gardens provides an escape from the February cold with its orchid festival in the Princess of Wales Conservatory. Bring a macro lens and get some stunning shots of these beautifully colourful flowers.

7 February-8 March, www.kew.org



© WUNDERGARTEN DER NATUR, 1932. COPYRIGHT ESTATE OF KARL BLOSSFELDT. COURTESY HAYWARD TOURING

Art Forms in Nature

A touring exhibition comes to Honiton's Thelma Hulbert Gallery, showing off the botanical photographs of pioneer Karl Blossfeldt (1865-1932). More than 40 of his signature images are on show throughout the month.

14 February-14 March, www.thelmahulbert.com

Wildlife Photographer of the Year

The winning images from the competition's 50th edition continue their nationwide victory lap with their Bristol stint drawing to a close. Other destinations this year include Penrith, Plymouth, Brighton and Guernsey.

Until 22 February, www.bristolmuseums.org.uk, www.nhm.ac.uk

BRISTOL





Viewpoint James Madelin

My father taught me so much about photography, both before and after his death – and how to seize the moment...

My dad died a year ago. He bought me my first camera, an Olympus XA, and taught me focus, aperture, shutter speeds and framing. Since he died last year, he's taught me even more about photography.

Death teaches us some amazing things. I just never expected that many of them would be about photography.

Lesson one: When you're late for your family dinner reservation, your kids are whining because they're hungry, and you're stressed because you haven't packed the car and you're leaving early the next day – stop. Breathe. You've dressed up and may even be looking tanned and fab, so set up your tripod and take a family portrait. It might be the last chance you get to photograph your family. I did. It was. Looking at the photo of my dad with me and my family, which I do every day, is lovely and heart-wrenching and beautiful. Thanks, photography.

Lesson two: Sometimes you need gear. Nine photos in ten can only be improved by being a better photographer, but sometimes you've got to have the gear. The last photo of us with my dad could never have been taken without the great travel tripod I had with me.

Discovering my dad's photos from the 1940s has been wonderful'

Lesson three: When you're going through family photo albums with your folks, ask questions and take notes. Photos with captions mean so much more. Find out where they were, what they were thinking and write it down, so that one day you can pass on the stories of your ancestors when they're gone.

Lesson four: When we nail a frame, an exposure, a moment, have we really done it for our own satisfaction? We shoot to share. To show. To show off. There's no shame in that, it's a beautiful thing. So ensure everyone will be able to enjoy your photos when you've shuffled off your mortal coil. Print them. Catalogue them.



A poignant reminder of how much my dad taught me about photography

Keyword them. Date them. Caption them. Your photos are masterpieces to your family, and maybe to the rest of us too. Which leads me to...

Lesson five: Make it easy for your descendants to take a journey of discovery into *their* ancestor's life (that's you). Save your photos. Back them up. Back them up again. Give someone you trust the password to your laptop, your computer, your cloud-storage photo site. Discovering my dad's photos from the 1940s onwards has been wonderful, thanks to film. It would have been very different if it had all been digital.

We don't have film any more, so we have to make an extra effort to ensure our photos will be enjoyed 20, 30, 40 years from now and beyond. Tell me how you're doing it with #PassOnPics.

Follow these simple steps and you'll live forever through your photos. Thanks, dad.

James is an ex-pro photographer who now invents cool photography gear like the Orbis flash, Frio Coldshoe, ioShutter system and more. He has loved shooting since he was nine. Nowadays, he's as likely to have his iPhone at the ready as his SLRs

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

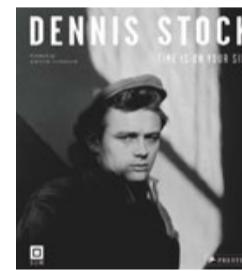
New Books

The latest and best books from the world of photography. By Oliver Atwell



Dennis Stock: Time Is On Your Side

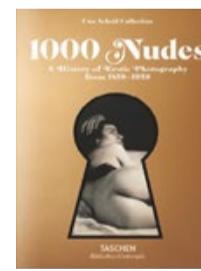
Prestel, £40, hardback, 176 pages, ISBN 978-3-79134-951-0



YOU MAY well know the name Dennis Stock. The photographer was a member of the Magnum agency and built a reputation for shooting classic portraits of actors, jazz singers and hippies. He was also partial to photographing the stunning natural landscapes found in Hawaii, Japan and Alaska. Stock's most famous image is of James Dean walking through Times Square. What you may not know is that this photo was taken in the year of the actor's death. The book is introduced by an insightful essay by photographer Anton Corbijn, a man who understands what it is to take classic, penetrating portraits of celebrities. If Dennis Stock is a name that has existed only on the periphery of your consciousness, then this could well be the volume to change that. ★★★★

1000 Nudes: A History of Erotic Photography from 1839-1939

By Hans-Michael Koetzle and Uwe Scheid, Taschen, £12.99, hardback, 576 pages, ISBN 978-3-83655-446-6



WHAT would you say is the most popular subject for photography? Landscapes? Wildlife? Don't be so naive. It is, of course, the human body, or to give it the accepted title, the nude. For 150 years, photographers have taken the opportunity to explore the human form, whether for scientific purposes or for mere titillation. This collection of images is stunning in its breadth. We begin with the earliest daguerreotypes and move swiftly through to the more experimental methods employed in the 20th century. It's interesting to see how the art of painting informed these early images (in fact, it still does) regarding the poses of the subjects. It's also an interesting way of observing the advances in the photographic medium through the prism of the nude. One for your grandad. ★★★★

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A very ordinary building just off Bothwell Street in Glasgow. However, when viewed from just the right angle, the building takes on some interesting qualities



Billy Currie

Scotland-based Billy Currie has long been a passionate photographer, and had always hoped to make it his profession. With a background in IT, he now runs photography and post-processing courses in Scotland and northern England.

www.billycurriephoto.co.uk

ALL PICTURES © BILLY CURRIE



KIT LIST



Remote release

This is crucial for long exposures. I use a Hähnel Giga T Pro II, which provides me with many options, from basic remote release to wireless timer to intervalometer, to name but a few.



Tilt-shift lens

Distortion is a major factor when photographing architecture. A tilt-and-shift lens can virtually eliminate this, meaning far less work in post-production.



Geared head

Lining up an electronic spirit level with a ball head is quite difficult. A geared head such as the Arca-Swiss D4 makes this an easy task.



L bracket

When shooting in portrait mode, your camera and tripod are substantially less stable. I always use an L bracket to ensure my camera stays above the centre of my tripod.



Master of mono

Billy Currie reveals the creative process behind his award-winning black & white architectural images

Once I had got over the initial beginners' hurdles of photography, I decided I wanted to create a wide and varied collection of images – something more than a single-style portfolio. I felt it was important to become a well-rounded photographer who could ply his art regardless of situation, style or environment. I hoped it would ensure my photography would stay fresh, challenging and, above all, interesting.

As my journey continued, I veered more and more towards black & white. While it wasn't a conscious decision, the skew became increasingly obvious as time went on. This pull towards monochrome has never left me, and currently around 70% of my images are mono in one form or another. Black & white images, for me, contain a purity that their colour counterparts can never possess. They are timeless and look beautiful among any surroundings. In my opinion, the same cannot be said for colour.

From a purely post-production point of view, and as strange as it seems, a colourless image is much more of a blank canvas than colour could ever be. Take, for example, contrast,



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► which is the most important tool I have at my disposal. In monochrome, contrast can take you from light and airy to the depths of dark and moody, retaining its beauty at all times. Because of colour shifts and saturation, colour images are far more constrained, and can quickly become unattractive cartoons. Mono lends itself much more freely to the creative photographer.

Inspiration

Although my portfolio was varied and already contained many mono images,

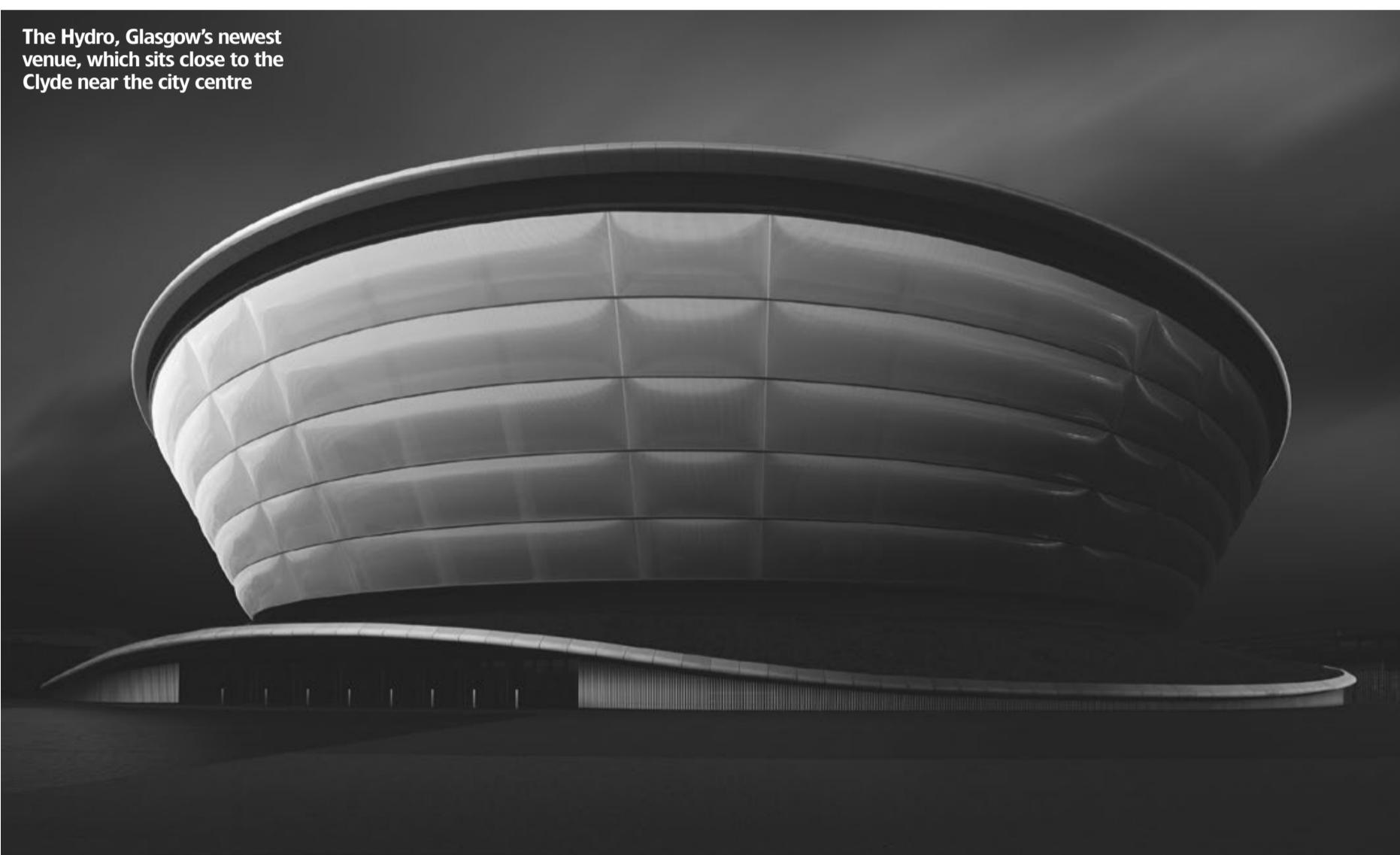
one style that didn't feature in it was architecture. It was a subject that I had never viewed in an interesting light, metaphorically speaking. And then, it happened... I came across a selection of architectural images from Dutch photographer Joel Tjintjelaar. They were like nothing I had ever seen previously in architecture: artistic, eye-catching and, above all, in beautiful black & white.

I already had a good knowledge of Photoshop, and I knew that mastering it would be the key to producing artistic images such as Joel's. After reading a few

blogs and watching one of Joel's videos, the next step was obvious: learn the relevant Photoshop tools required for this discipline. I knew it would be quite different to anything I'd done previously with my landscape and nature work. Buildings have strong, defined edges, curves, panels and even surfaces. It stands to reason that they require a new set of post-production skills.

Capturing an architectural image is pretty much the same as any other long-exposure shot. The only slight difference may be the length of the

The Hydro, Glasgow's newest venue, which sits close to the Clyde near the city centre



Before and after

THERE is no doubt that post-processing, whether in the darkroom or on a computer, is one of the most important and complex aspects of photography – even more so with this artistic style of architecture. It is critical that the original image is captured with as much information as possible, but even then, this only provides a good starting point.

Next comes what I consider to be the 'art' in the 'art of photography': the creation of your vision through technical post-processing techniques, which is often much more difficult and complex than anything you can find on your camera. This is a very personal stage, where your image becomes unique and takes on your individual vision, be that true to the original scene or as far removed from it as your imagination allows.



Editing can be a very personal process, during which the image becomes unique



Paisley Mill, a very traditional old building near Glasgow

exposure. I don't have a standard setting for shutter speed; it solely depends on how fast the clouds are moving and how far I want them to travel across my frame. If clouds are moving slowly, I may shoot a much longer exposure – anything up to 12mins is not unusual.

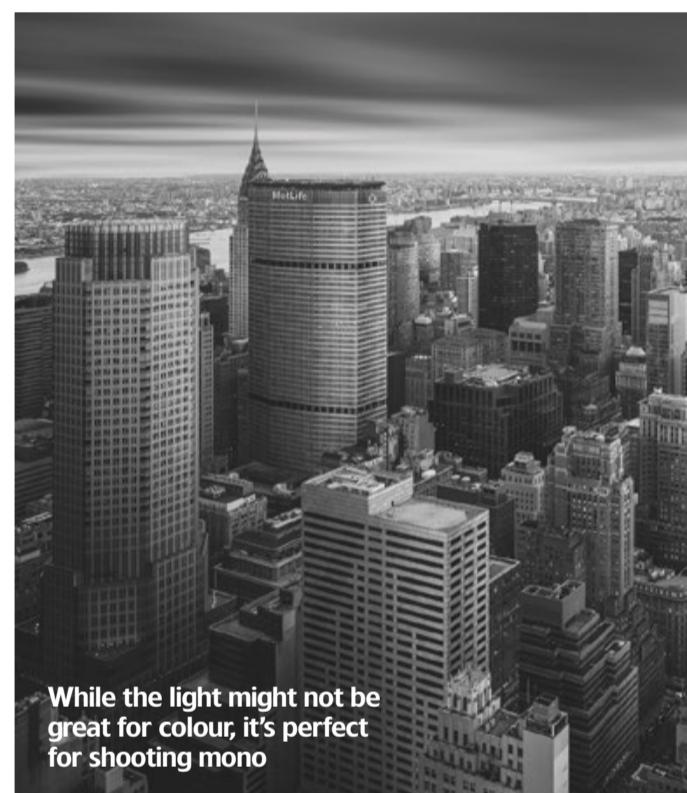
Framing

The beauty of combining architecture and monochrome is that both free you up,

compositionally speaking. There are no foregrounds to worry about, no rule of thirds or any other preconceived ideas of what makes a nice landscape. With mono architecture, it doesn't matter if you shoot part of a building, the whole building or a whole skyline of buildings. It is the shadows and contrast and drama that make the photograph, not just the subject.

Once back home, that's when the real work begins. It can take anything from

The impressive skyline of London's financial district



While the light might not be great for colour, it's perfect for shooting mono

BILLY'S TOP TIPS

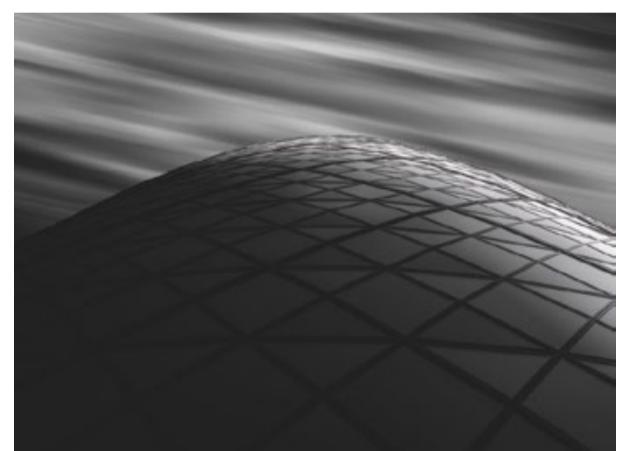


Computer power

Working with large documents in Photoshop can lead to severe performance degradation. If you already have sufficient RAM, installing a small SSD drive for Photoshop to use as a scratch disk can make a substantial difference. It can even eliminate the need for a new PC.

Filters

To be able to expose for any duration in any light while still using optimal camera settings, the best combination of filters are 3, 6 and 10 stops. As filters can be stacked, these enable you to have 3, 6, 9, 10, 13, 16 or 19EV of light reduction.



Sky

With architectural images of this style, I think it is important that the sky should complement the structure rather than detract from it. The image is an artistic interpretation of the building through the use of light and shadow; the sky could easily reduce the overall impact.

Bad weather

FOR ME, architecture is by far the most rewarding of all the genres of photography. Unlike many others, it is not as reliant on weather, flattering light or time of day. The building or structure is 100 per cent of the image; it needs neither foreground nor colour in the sky. Simply make a good exposure with optimal settings and the camera's job is complete – light, shadow and mood can all be taken care of later. For these reasons, architecture can still yield many keepers in weather that would prove unsuitable for most other types of outdoor photography. I can't recall an architectural shoot to date that didn't produce at least several usable images, which is not something that can be said for most photographic subjects.



an hour up to several hours to produce an individual image, depending on what's involved. I don't use any plug-ins; everything is completed in the core Lightroom and Photoshop programs.

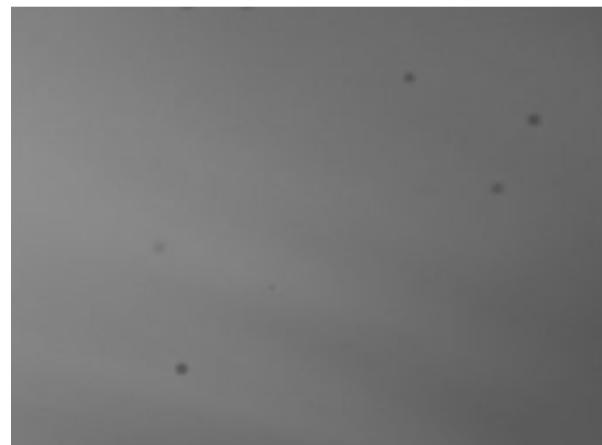
Although they can be time-consuming and repetitive, the processing techniques are actually relatively simple – although a thorough understanding of basic Photoshop tools is a must. You need to be comfortable with aspects such as

selections, organising layers, dodging and burning, applying gradients, and so on, as these provide you with everything you need for most images.

When processing a monochrome architectural image, my starting point is usually a basic black & white conversion that's been carried out in either Lightroom or Photoshop. Once this is complete, I then take a look at the exposure and adjust it to create the overall atmosphere that I'm hoping to achieve. The sky and how it interacts with the building or buildings is vitally important to all my images, so the next step is to make an accurate selection, where further adjustments to contrast are applied, along with gradients.

The next step is the really painstaking part of the process. If I'm working on a single building, I make selections of every face, window and piece of trim – I then simply dodge and burn each of these in turn until I have my desired effect. If I'm working on a skyline, I make individual selections of every building. When this is done, I finish the image by making some global adjustments to really fine-tune the atmosphere.

One of the most important points to note about this whole process is that the deep shadows and eye-catching highlights can never come from the black & white conversion alone. They come from working on the many individual selections and transforming each of them into interesting areas in their own right.

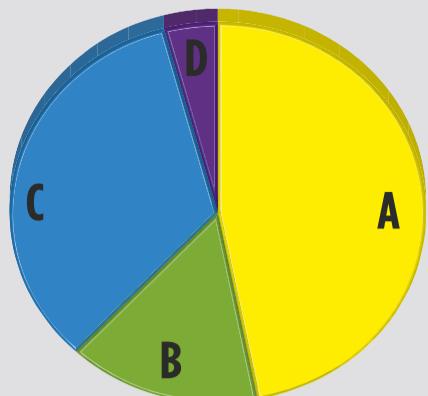


Noise reduction

It is a common belief that long-exposure noise reduction is used to remove hot pixels, but this is not the case. The purpose of this in-camera setting is to remove or reduce 'fixed pattern noise' – something that is near impossible to do well in post-production.

Check for dust

On completion of an image, it should be inspected at more than 100 per cent. This allows for the identification and removal of any unwanted artefacts, such as dust spots or chromatic aberration. An image should be flawless regardless of its size.



In AP 17 January, we asked...

How much Photoshop manipulation do you consider to be acceptable?

You answered...

A Anything goes – photography is an art form and there are no rules in art	47%
B Layers, masks, filters etc are fine, but cloning and image combining are not	15%
C Only basic image enhancements (colour, contrast etc) are OK	34%
D It shouldn't be used at all	4%

What you said

'Art is capturing a vision in an artist's mind. Photography is capturing the moment, so any manipulation other than exposure correction is deception'

'Using Photoshop is just an easier way of creating an image than the early photographers did in the darkroom. There are probably thousands of images from 50+ years ago that were manipulated, but no one knew'

'A photograph is only a true photograph up to a point of manipulation. Too much Photoshop and it becomes a man-made picture. A true photo is what the lens sees'

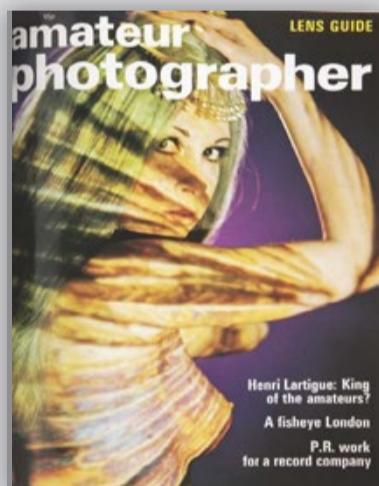
Join the debate on the AP forum

This week we ask

Would you be prepared to convert one of your cameras to black & white?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of the cover above, visit www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

The 17 January issue's cover was from 20 January 1982. The winner is Bryan Metters from Lancashire, who was closest with a guess of 10 February 1982.

Inbox

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LETTER OF THE WEEK

Jane Bown's simple approach

After I bought my first SLR (a Pentax ME Super) in 1981, I became obsessed with owning lots of equipment, most of which I never used. When shooting b&w portraits, I tried every lighting set-up imaginable using both flash and tungsten lights, and even my dad's old 1,000-watt cine light. My pictures were still rubbish, leading me to conclude that I should simplify my approach.

By chance, I saw a TV interview with the great, and sadly now late, Jane Bown. Looking at the quality of her black & white celebrity portraits, I was bowled over. And even more so when she revealed her simple working method: an Olympus OM-1 with a 50mm lens invariably set to f/2.8, 400 ASA film and natural daylight. However, would her basic, no-frills approach work for me? Using my dad as a subject, I sat him near the lounge window and positioned him so his face was evenly lit by daylight. My Pentax was loaded with

Tri-X, and my 50mm lens, set to f/2.8, gave me a usable shutter speed of 1/125sec. And guess what? I loved the results. OK, so my dad was no celebrity. But when he processed my film and made me some beautiful 10x8in prints in his garden shed darkroom, he was a star in my eyes.

I'd wasted months believing that having more gear made you a better photographer. And yet, by following Jane Bown's breathtakingly simple approach, I realised the error of my ways. And I still use the same method today. Jane's archive of wonderful pictures is not only testament to her talent, but also to the fact that if you keep it simple, it works. RIP Jane.

Carole Davies, Northumberland

I had the pleasure of meeting Jane a couple of times and you couldn't wish to meet a more modest, down-to-earth photographer – Nigel Atherton, Editor



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Price not justified

I read with interest Richard Sibley's reply to Martin Sida-Page's letter about Leica cameras (AP 6 December 2014). Leicas are superb cameras, the M6/M7 being beautifully made mechanical jewels that will last a lifetime. I suspect most, if not all, of the external and internal parts of an M6/M7 are made by Ernst Leitz. However, as the M9 is digital, many of the electronics used by Leica to assemble the camera are bought in. It's also likely that the M9's sensor and other electronics, made by Sony and others, will find their way into other cameras.

Is the resolution from an M9 any better than it is from a Nikon D810? I doubt it. Having read your test reports, Nikon may even have an advantage. With electronic parts it is possible to engineer

a life into components.

Whether the price being asked for the Leica M-A can be justified is debatable, but the price of an M9 certainly cannot. Anyone who buys a digital Leica is endowed with more money than sense.

**Ken Westmoreland,
West Yorkshire**

Would any M9 or other digital Leica users out there like to respond to Ken's comments? – Nigel Atherton, Editor

I want to buy, but...

I have been thinking about buying a Nikon D810, and looking through the pages of AP have noticed that the major dealers advertise the same kit for around the same price. Because of this fact, used-equipment prices remain high. From memory,

one of the more sensible rules the EU applied was that price fixing was not allowed!

There is more. According to *The Daily Telegraph* in January 2012, £1 bought 117 Japanese yen, but now the rate is around 185 yen. This is a difference of over 35%. The benefit of a rising pound is that imports become cheaper!

But there is more. As the price of oil has plummeted, transport costs must be less. The term 'rip-off Britain' is frequently used, but in this case it must apply. Surely the reduction in costs should be passed on to the consumer? No doubt if the reverse were true, any increase would be levied. I wish to buy, but not if I am being conned.

TJ Mear, East Sussex

Cameras tend to be advertised at similar prices

because in most cases they're being sold at little over cost, not because there's any fixing by retailers. There's little profit in selling cameras these days, which is why 51% of the UK's independent camera shops have gone out of business in the past two years. The main cause is internet discounting – in many cases cameras are being sold online by grey importers for less than retailers can buy them from the distributor – **Nigel Atherton, Editor**

New film group

The Royal Photographic Society is forming an analogue imaging group. In light of the film renaissance, the RPS asked me to write an article in October's *RPS Journal* explaining the importance of film to photography, its creative potential and advocating the formation of a new group.

Our first meeting was on 31 January in Staffordshire, and we are planning a newsletter and events to promote the art and practice of film and darkroom, alternative processes and hybrid (part-analogue, part-digital) imaging. Visit rps.org for updates. **David Healey ARPS, via email**



Film fantastic

I write for the nautical press and go to sea often. This image [above] was taken on a recent lifeboat exercise, for a new book I am writing for the RNLI, and shows the Shoreham Harbour Lifeboat launching in West Sussex.

Photographs were taken at sea and on shore, as well as working with the Coastguard helicopter, but what was different about this image was that it was taken from the boathouse slipway, where the public are not allowed, as the lifeboat hit the water. Only one frame was taken using a Nikon F5 with 20-200mm lens, at 1/250sec on Fujifilm ISO 200 print film. It was processed by Sussex Cameras in Bognor

Regis, a family-run local camera shop where they scanned from the negative directly onto disc. They do all my processing and, if I'm in a hurry, the turnaround is well under an hour. They know my work well and produce the image to my requirements.

To date, this image has appeared in more than 12 publications. What I also like is the colour texture of this image that film produces. A little grain also helps.

Keep some space in AP for us film users, please!

John Periam, West Sussex

Great images like this one will always be welcome in AP, John, whatever media they were shot on – Nigel Atherton, Editor

In next week's issue On sale Tuesday 10 February

Hidden treasures

We look at the gems from the RPS's collection on show at the Science Museum

Print making

Andrew Sanderson explains how darkroom printing isn't as difficult as you may think

Field test

Callum McInerney-Riley on the benefits that the Canon EOS-1D X has brought to his photography

Ten top portrait photography tips

Four photographers reveal their secrets for great people shots

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A Hong Kong memoir



Photographer and film-maker **Fan Ho** looks back at the work that has made his name and discusses his new book *Hong Kong Memoir*. He talks to **Mat Gallagher**

Though many associate 20th century street photography with the likes of Henri Cartier-Bresson, over in the East, a young photographer called Fan Ho was also breaking new ground. Born in Shanghai, China, the man who became known as The Great Master moved to Hong Kong with his family in the late 1940s and, armed with his new Rolleiflex Tessar f/3.5 TLR, started to document the city in his own inimitable way.

'At that time, in 1948 and 1949, Hong Kong wasn't as prosperous as it is now, it was just a city,' says Fan Ho, talking from his home in California, USA. Self-deprecating about his understanding and command of English, Ho speaks slowly and clearly.

His love of photography started

when he was a young boy in Shanghai, where he took his first pictures with an old Kodak Brownie. Once in Hong Kong, with a fairly serious camera now at his disposal and a whole new city to explore, he began a career that has lasted well over half a decade. During this time, he has worked as a photographer, film-maker, director and has written several books. His career in photography has seen him win more than 280 awards, and his work has been included in hundreds of exhibitions across the world, but his move to film later in life was never seen as a natural progression.

'I don't think photography is inferior to film. They are like sisters, both using the image to express the author's feelings and ideas,' he says. 'They use a similar expressive

Above: 'Sun Rays', 1959

Above right: 'Approaching Shadow', 1954

Right: 'Pattern', 1956



medium, but they are different in my point of view. Still photography is about a decisive moment and to pick that moment is a photographer's job.'

Seeing in black & white

Ho's still images are the work of a street photographer who observed and captured everyday life as he saw it – the people, places and events. 'People have told me that they love the graphic design of my photos, but it's instinct,' he says. 'I see the graphic elements and it tempts me to press my shutter.'

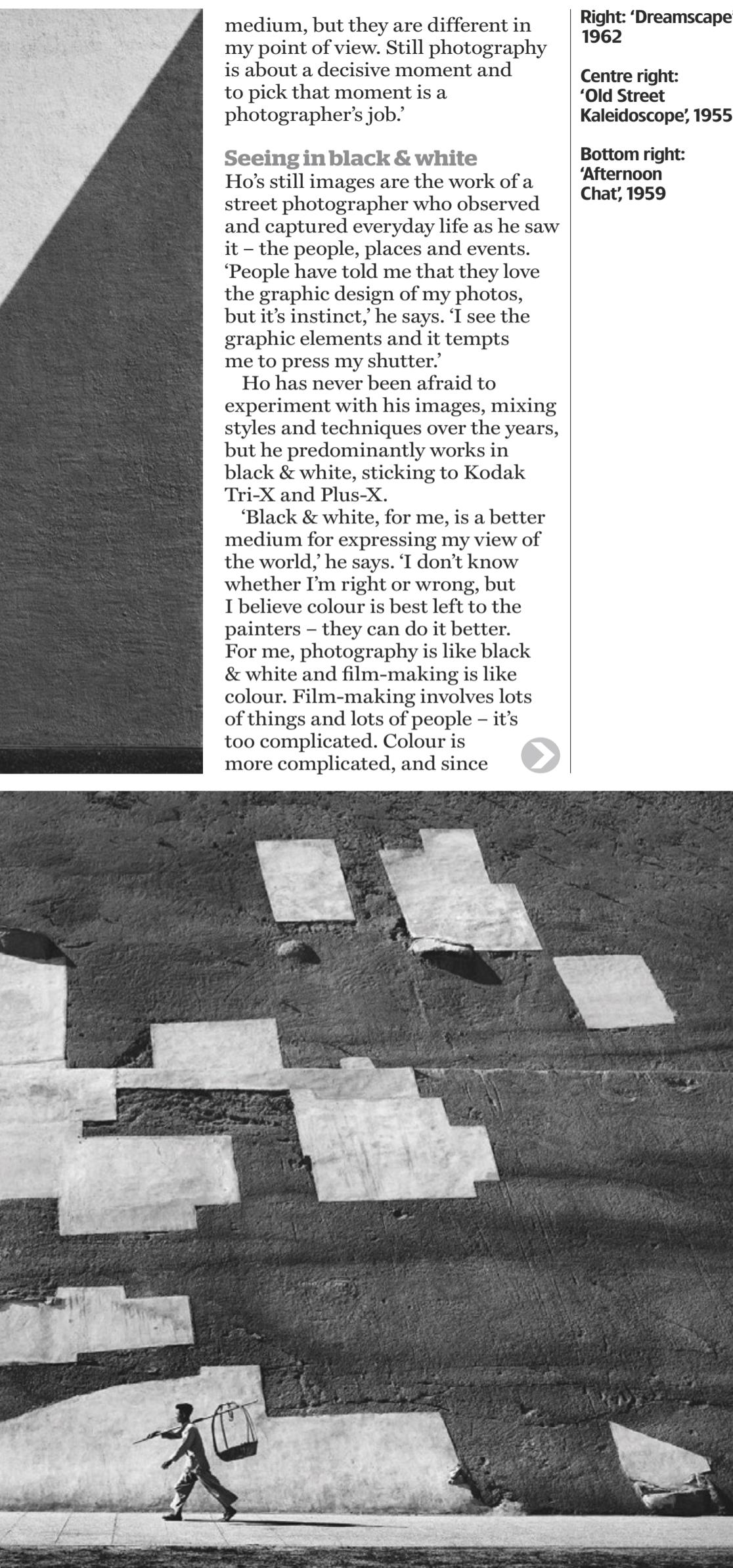
Ho has never been afraid to experiment with his images, mixing styles and techniques over the years, but he predominantly works in black & white, sticking to Kodak Tri-X and Plus-X.

'Black & white, for me, is a better medium for expressing my view of the world,' he says. 'I don't know whether I'm right or wrong, but I believe colour is best left to the painters – they can do it better. For me, photography is like black & white and film-making is like colour. Film-making involves lots of things and lots of people – it's too complicated. Colour is more complicated, and since

Right: 'Dreamscape', 1962

Centre right: 'Old Street Kaleidoscope', 1955

Bottom right: 'Afternoon Chat', 1959



 I'm a simple-minded man, I prefer black & white.'

Despite Ho's comparisons, he sees potential in all creative outlets and takes inspiration from a range of artists, from the composer Debussy to the author Hemingway, and cites Chinese poetry as a major influence.

'I think there are other elements that give me more than what photography can give me – the nourishment and inspiration,' he adds. 'Rachmaninoff's *Piano Concerto No. 2* gave me lots of inspiration, for example.'

A good photo, Ho claims, comes not from the idea, but from a feeling or a passion, and it's the ability to convey this that great photographers possess, and that viewers respond to.

New work

Ho's new book, *A Hong Kong Memoir*, forms the final part of a trilogy, and an exhibition of images from it is being held simultaneously in Hong Kong and in San Francisco in the USA. The works are new creations – unprinted negatives of Hong Kong from Ho's collection, brought to life through digitally superimposing slides and re-editing them to create insightful and often amusing pieces. 'Hong Kong is the place I love,' he says. 'Even though I was born in Shanghai, I studied, worked and grew up in Hong Kong, which is why the city is my home.'

Ho is no longer able to head out with his camera, as back pain has left him unable to carry the weight of his camera and lens, or to walk far unaided, so the digital darkroom has become his creative outlet. Although he admits to not being the most tech-savvy of photographers, with more than 50 years' experience in the darkroom and the help of some assistants, he is breathing new life into his old images.

'In America I don't have a darkroom, and my health doesn't allow me to work in a darkroom any more, so I just use Photoshop to

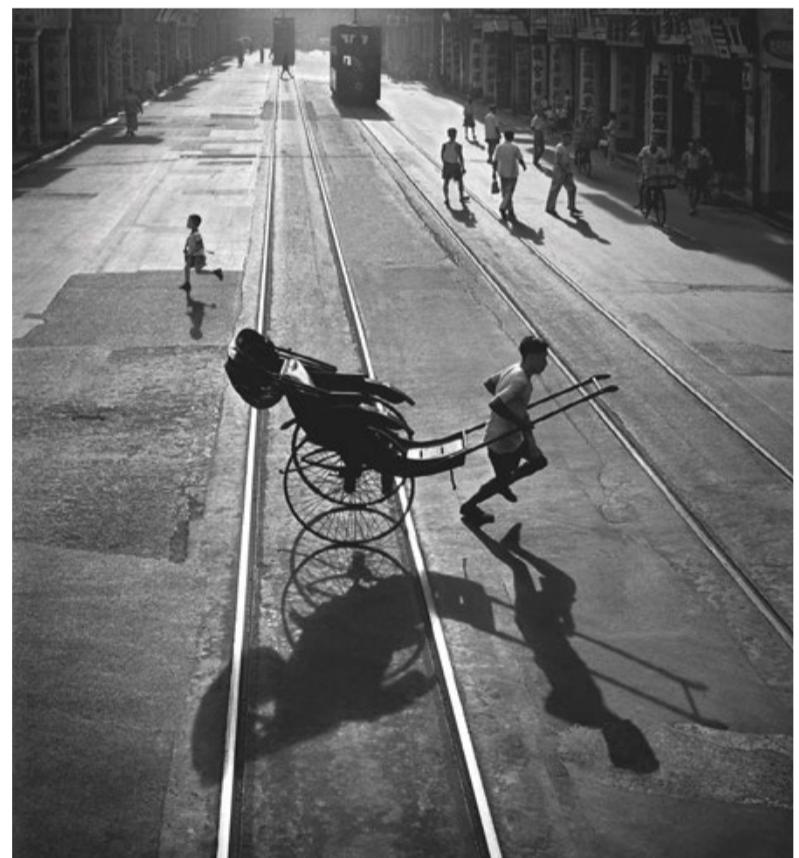
help me,' he says. 'I'm not an expert in modern technology, but I have good friends to help me. Just like in film-making, I am the director, and I have a very good assistant. I tell him what I want to express like a film-maker, then he uses his technique to fulfil my dreams.'

The layering of two images can create conflict or comparison between the pictures, and although some of Ho's new creations are serious in tone, others seem designed to simply make the viewer smile. 'I don't want the audience to say, "All this is too serious and too heavy." Sometimes you can give them some fun. That's why some of these images are funny.'

But even at this stage in his career, with an iconic portfolio behind him, Ho still wants to create something new, and is determined not to repeat himself. 'I'm still finding new ways of seeing – a new kind of experimentation,' he says. 'I believe an artist should go with something new all the time, not just go over old stuff and repeat himself. This is my third book and I don't want people to say it's all the same.'

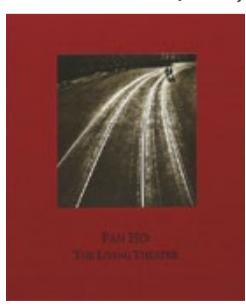
Parting words

Ho offers some parting advice to aspiring photographers: don't throw away your old negatives. 'When you are young you take photographs, and at that time you may think they're no good and just put them aside,' he says. 'But as you get old and have lots of experience in life, you'll know more about the world than when you were young, so your judgement changes. Your standards change, too. And then you may find some treasures in your old collection, some diamonds, because it's a different time, a different environment. I have searched my old negatives recently and found something valuable, because time changes, and man changes – you and me and the whole world. Everything changes.'



FURTHER READING

The Living Theatre
modernbook.com/store, 2008, \$75



The Living Theatre represents the beginning of Fan Ho's look at the people, streets and architecture that make up Hong Kong. This volume focuses on life in the 1950s and '60s.

Hong Kong Yesterday
modernbook.com/store, 2012, \$75



Hong Kong Yesterday continues Fan Ho's poetic take at life in Hong Kong. This time we get a closer look at his beloved city.

A Hong Kong Memoir
Modernbook Editions, 2014, £65 (www.meteor.com.hk)



This lavish new book from Fan Ho brings to a close the trilogy that began with his books *The Living Theatre* and *Hong Kong Yesterday*.

Top: 'Working Class', 1966

Above: 'Different Directions', 1966

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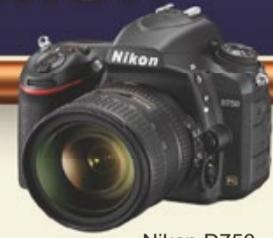
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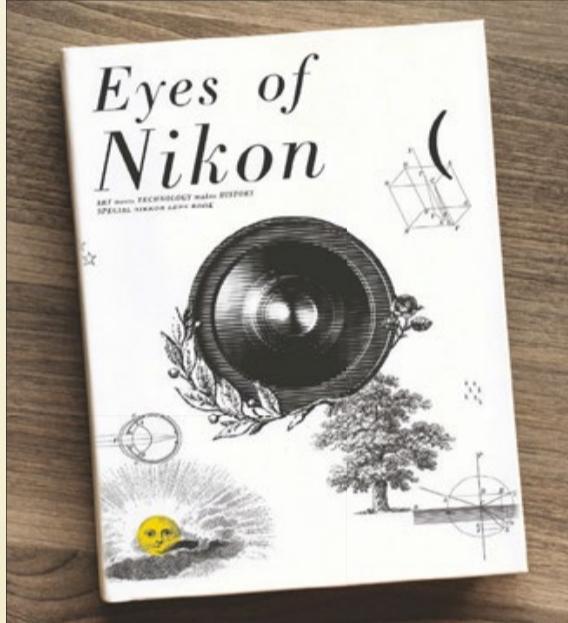


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Apparently, only about 100 Nikon S3M 'sets' ever existed (S3M plus motor drive). Not only is the S3M the most unique of all rangefinder cameras but also the rarest, and a complete set with a proper motor is even rarer. It is the jewel in the crown of Nikon rangefinder cameras.



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Classics Revisited

Black Is My True Love's Heart

By Bob Carlos Clarke

Phil Hall and **Andrew Sydenham** look to recreate Bob Carlos Clarke's striking nude image

The original

'Black Is My True Love's Heart'

Bob Carlos Clarke

'Black Is My True Love's Heart' is perhaps one of Bob Carlos Clarke's most famous images. This striking mono nude study comes from his third book *The Dark Summer* (1985), with the naked body contrasting with the black rubber gloves.

Rubber and vinyl would be an ongoing theme of Carlos Clarke's imagery, with him commenting that he liked using it because of 'the way it contained a body, concealing imperfections and defining contours beneath a gleaming synthetic skin'.



© CONDÉ NAST/HORST ESTATE

Bob Carlos Clarke's provocative and often sexually infused personal work of beautiful and often dominant women led to him being regarded as one of the most controversial photographers of his time.

After being brought up in Ireland, Carlos Clarke moved to England and enrolled at the Worthing College of Art in West Sussex before moving to the London College of Printing and the Royal College of Art where he completed an MA in photography.

After graduating, he worked for a magazine for devotees of rubber wear, and while he was advised to avoid the fetish scene by a friend, his personal work would be heavily influenced by these themes.

Besides his own work, though, Carlos Clarke shot portraits of celebrities, with some of his most famous images of the young chef Marco Pierre White, while his commercial work saw him win numerous awards for high-profile advertising campaigns. He also had a keen eye for detail, obsessing over lighting and spending hours in the darkroom to achieve the perfect print.

Incredibly successful, Carlos Clarke was also deeply troubled and full of self-doubt. At the age of 55, he walked out of The Priory clinic and threw himself in front of a train at Barnes in London, having been suffering from depression.

FURTHER READING

Shooting Sex

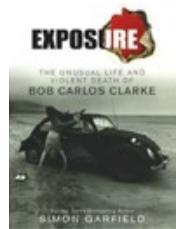
£108, Bob Carlos Clarke, 2002



Now out of print and quite rare to find, this beautifully produced book offers a fascinating insight into the way Carlos Clarke worked, with practical advice and high-quality reproductions of his photographs.

Exposure

£19, Ebury Press, 2009



With more than 300 pages, this biography by award-winning writer Simon Garfield aims to look deeper into Bob Carlos Clarke's life by speaking to the people he knew with the aim of getting a greater understanding of this 'dark genius'.

White Heat 25

£17, Mitchell Beazley, 2015



This cookbook by Marco Pierre White was first published in 1990, becoming an instant classic thanks in part to Bob Carlos Clarke's striking imagery that at the time hadn't been seen before in a book of this nature.

HOW WE RECREATED THE PICTURE



1 Backdrop

We haven't got the luxury of an expensive background, so we decided to create our own. Using a light-grey Colorama backdrop as our starting point, we use car-primer spray paint to create the diffused cloud effect that's in the original.



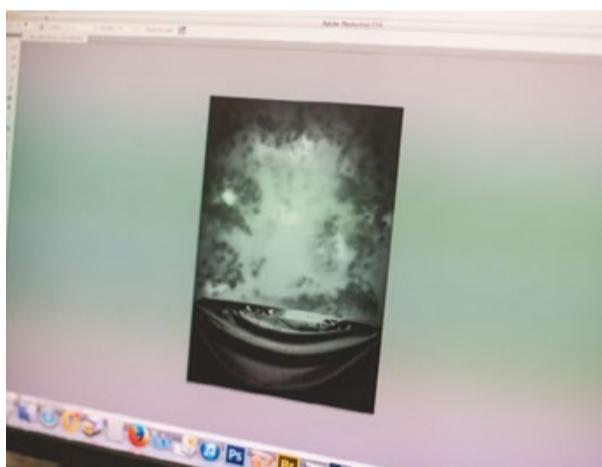
2 Plinth

Looking at the plinth the model is sitting on in the original, it appears the fabric is a dark/black latex. We'll try to mimic this with a silk sheet laid over two filing cabinets. Although it's red, we'll be able to render this as black in the conversion.



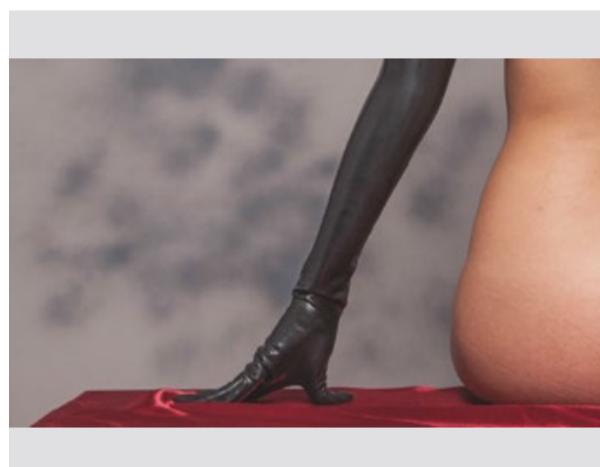
3 Lighting

The lighting for this shot is actually quite simple, with a large softbox positioned above and face-on to our model. To add a bit of fill either side, large white polyboards are positioned at the side to bounce some of the light back onto our model.



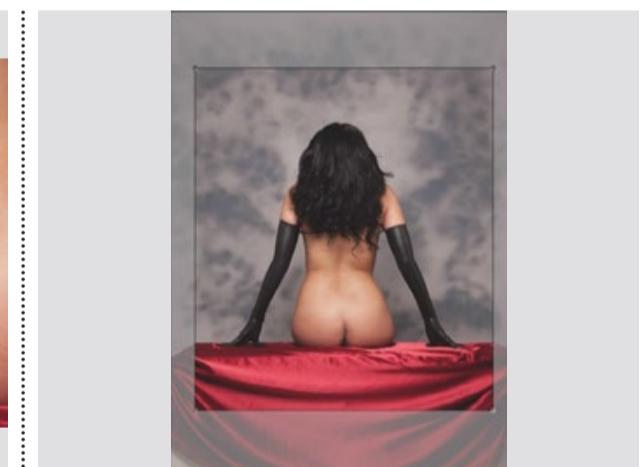
4 Review set

With all these elements now set up, it's time to check that they all work together before we start the shoot. Reviewing the images on-screen allows us to assess how the set and lighting are working together, so we can fine-tune where necessary.



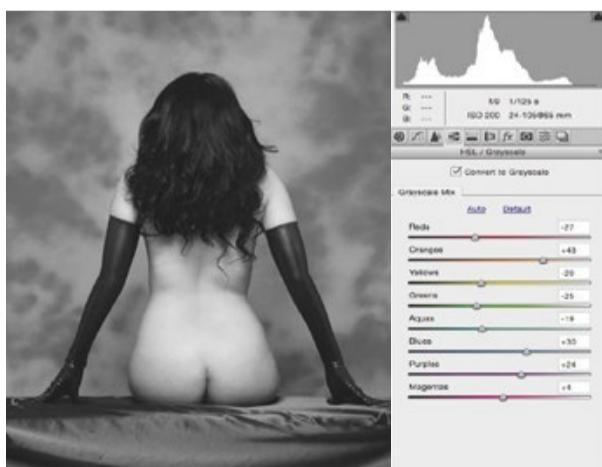
5 Shoot

With everything in place and the lighting sorted, it's time for the shoot. Using a moderate telephoto set to 70mm at 1/125sec at f/9, the positioning of the model is the next element to get right. Note the angle and spread of the fingers, while the angle of the head should be pointing upwards.



6 Crop

The original was probably shot on large format, so we need to crop our shot to an aspect ratio of 4:5 in Adobe Camera Raw before moving across to the HSL/Grayscale tab and converting to mono. We'll now make some adjustments to a couple of channels.



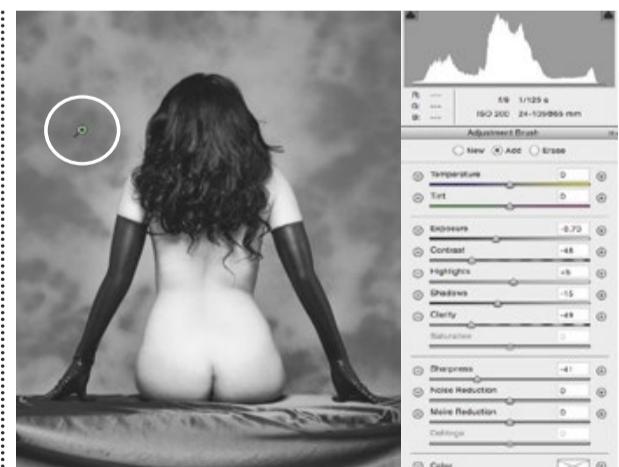
7 Mono adjustment

We'll start with the Red Channel, bringing it to the left to -27 to darken the fabric at the front, while the Oranges are increased to +48 to lighten the skin tones. Slight adjustments to the Blues and Purples are also made to soften the background.



8 General adjustment

Back to the Basic tab and we'll now make some general adjustments – Exposure is increased, as well as Clarity and Contrast, while we'll also look to lift the Shadows a little. With that done, we'll select the Adjustment Brush to play around with the background a touch.



9 Adjustment brush

The background is still a little too prominent, so with the Adjustment Brush we'll brush over it reducing the Contrast and Clarity, as well as taking back the Exposure to soften it further. With that done, all that's left are a few minor finishing touches.



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Why black & white?

Deciding whether or not to convert a shot to black & white can take almost as much time as actually shooting. **Michael Freeman** offers some advice on how to develop a keen eye for monochrome

Black & white photography continues to become more and more interesting creatively, ever since its invention in 1935. You might disagree with the date, but surely not with the sentiment – that there's a huge creative choice between shooting in colour and in black & white; hence the importance of 1935 and the invention of Kodachrome, otherwise known as the first integral tri-pack film. While the idea of photographing in the medium that we see by – colour – was there from the very start, early processes like Autochrome were impractical curiosities. There wasn't a sensible choice, and a century of

shooting had most people on all three sides of the camera (behind, in front and viewing the results) used to doing without colour.

It didn't mean that pre-Kodachrome photographers were colour blind, and using strongly coloured filters when shooting was an important way of translating colour into tone. But it was only once that colour became easy and possible, and very quickly took over as normal, that the *idea* of black & white took root. It was something to choose because you wanted to.

With film, the immediate decision was which roll to load in the camera: colour or black & white. That alone prompted some anticipation, often aesthetic but also

Horses outside the Zhang Family Ancestral Hall, Heshun, near Tengchong, Yunnan, China

practically, to do with light levels. Behind this, however, was the deeper personal decision of whether or not you saw yourself as a black & white photographer. The whole ethos of pure-and-essential black & white versus crass-and-commonplace colour began to crystallise in the 1960s and '70s.

I mention this because the sense of what black & white stands for still persists. And because colour is so thoroughly normal and, well, default, black & white is more than ever an elective choice. Not only that, but it's a wide-ranging choice.

Depending on how you choose to look at it, the choice lies on a scale between practical and creative, even conceptual for some people. Moreover, you can choose later, and while it's generally a good idea to be deliberate about what you're shooting from the start, you can still change your mind.

But are there general criteria for choosing black & white over colour, or is it just personal? I think there are, and the choice *still* remains personal. Reasons for choosing black & white generally fall into three groups: when there are issues about colour, about graphics and about genre. First, the colour-related issues, and like most of these decisions you can see it from a problem-solving point of view or as an opportunity to do something extra. In other words, crudely put, it's either 'don't like the colour so let's eliminate it' or 'let's use the colour channels to bring something more out of the shot'.

Colour



Kyee Myint Taing fish market, Yangon, 2014

Here, two men are arranged geometrically and caught at a moment of gesture and expression. In colour, the basket commands attention. This alone makes it a natural to convert to black & white, simply to take it back to what the photographer saw. Channel adjustment during conversion gives control over how prominent or not these colours translate into monochrome. The smaller black & white version (far right) shows one inappropriate extreme, with an almost-white red.



When colour detracts or distracts

ONE OF the rewards of thinking in black & white is that it clarifies the role of colour in any scene – does it contribute, or is it taking attention away from the real focus of the shot? Contemporary life is now more garishly colourful than ever before, and many of these colours creep unwanted into the frame. Alternatively, taking a more positive attitude, black & white conversion in Photoshop, Lightroom or whatever may allow you to enhance an important quality in an image. So, the first question to ask, or at least have lingering in the back of your mind when shooting, is: 'Does colour actually help what I want from this shot?' If not, the second question is: 'Does the colour take attention away from what I want?' There is then a clear case for taking the black & white possibility seriously.



Action and expression

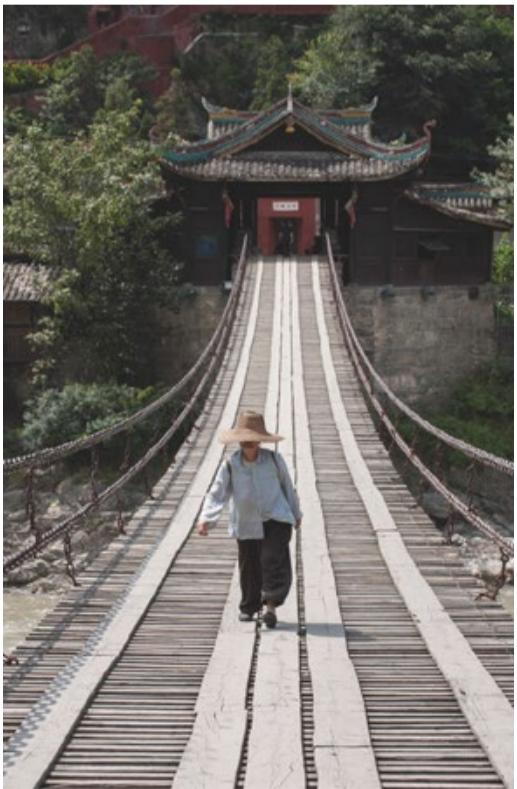
TWO COMPONENTS of photography that usually have very little to do with colour are action and expression. If we extend expression to include gesture and posture, and make it all about expressive moments, these are what handheld photography arguably does best. Capturing the moment, whether decisive or any other kind, is a purely photographic quality and yet colour is typically irrelevant.

Try removing the colour and see what effect this has on the viewer's attention. Other things being equal, and providing that colour contrast isn't doing a job of focusing attention, it's quite likely that the action caught may seem stronger. As with all the reasons discussed here, of course, this is just a possibility or a likelihood, and in the end it's the specifics of the shot that count.

Kyee Myint Taing fish market, Yangon, 2014
Sometimes there is no clear-cut advantage either way. The colour contrast between artificial light and pre-dawn ambient blue plays a strong role in the colour version and draws attention to the faces. Removing colour returns the scene to the subject matter of a fish market, so that the interaction of the two people stands out more because of expression and gesture. So, it's hard to say which image is stronger overall.



Luding Bridge, Sichuan, 2009
High harsh sunlight and an unappealing palette of washed-out colours were unavoidable in this shot of a historically famous footbridge in China – a shot needed for the assignment. The reason for this was a rare single minute of quiet normality in a place besieged by Chinese tourists, and it had to be shot at this moment. Removing colour and increasing the contrast solved the problem and turned it into a satisfyingly graphic image.



Less than ideal lighting

WHETHER we like it or not, most of us have deep-rooted preferences (and prejudices) about the quality of light. However clichéd 'golden light' is as a shooting choice, most people really do like it. The warm glow is as much a part of light as the low, raking angle of sunlight, and having to do without it causes many people anxiety or dissatisfaction. Black & white suffers very little from this fixation because the 'golden' aspect of this light simply doesn't exist. Imagine that while this is what you'd like for a scene, you're simply there at midday instead. Visualise the scene in black & white, and you may find that what was harsh and cold in colour becomes strong and graphic in monochrome.

Graphics

Focus on formal qualities

NOW LET'S look at the graphic issues, in other words, the form of the image rather than the content.

When the appeal in shooting lies in the formal visual qualities rather than the subject matter, black & white's 'language' can help keep things concentrated on form, shape, line and texture. There's a good psychological reason for this. Colour evokes psychological and emotional responses that other image qualities do not, while at the same time, our eye-and-brain's colour sense is very coarse. So, taking colour out of an image is a huge encouragement to the viewer to concentrate instead on these other, more detailed formal image qualities.

Tonal subtlety

AT THE other end of the exposure-plus-processing spectrum, black & white also supports the exploration of gentle tonal differences – the subtle range of greys. This has long been the appeal of platinum and palladium printing, but it extends easily into the digital realm. I sense that there's less of this around these days, with everyone in charge of their own processing and yet tending to follow the formula of closing up the black and white points and optimising the image. The 'range of greys' approach to black & white is a creatively interesting one, and it's all about fine shades of distinction.



Loch Coruisk, Isle of Skye, 1981

Although black & white is less often used in this way, it has a remarkable capacity for showing the fine distinctions between shades of grey. As shown in this sombre Scottish landscape, the play of greys can itself become the principal pleasure in an image, especially in printed form.



**Bas-relief, Bayon,
Angkor, Cambodia,
1993**

With the coarser perception of colour out of the way, the eye is free to pay more attention to what was intended in this close-up of a 13th century carving on the walls of a Cambodian temple – the play of light emphasising the detailed texture of sandstone. The colour saturation here was in any case low.





Genre

ON TO the third group of choice: genre. Now, there's a lot that's contradictory in black & white photography, not least that there have been in a sense two camps in its history. One of them has been concerned with the excellence of the print and other aesthetic matters, while the other has seen black & white as a no-nonsense 'pure' medium unconcerned with prettiness. Both sides have co-existed through the film era, and there's no reason why they can't continue digitally.

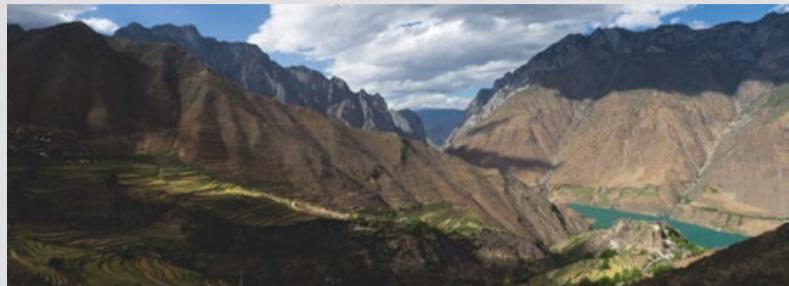
A century and a half of photography has created certain visual conventions, and all the genres have developed their own special history. Among these, two in particular have a rich tradition (though by no means exclusive) of being performed in black & white, namely, photo reportage and landscape (of a certain type). Simply wanting to be a part of that tradition may not be the most subtle reason for shooting in black & white, but it's a very understandable one.

Yak caravan, Manigange, Sichuan, 2009

The distinction is subtle here, and depends very much on whether you subscribe to the view that candid, hands-off reportage photography is more apt in black & white because of its history. However, the black & white version is arguably more about people and a way of life than the 'here and now' sense from the colour version.

Photo reportage

GRITTY reportage (even the expression conjures up grainy Kodak Tri-X) became one of the mainstays of editorial photography during the picture magazine era from the 1930s to the 1970s, bolstered by the reputation of photographers shooting for cooperatives and agencies such as Magnum. The legacy is so embedded that black & white is still largely seen as the 'natural' medium for candid, observational photography, and especially for situations that are not about immediate news but which have some sense of the human condition. The legacy of black & white may not be as legitimately 'closer to the truth' as it's often believed to be, but it still has a hold on what many people see as pure documentary, destined to last and be part of an archive.



Baoshan, Middle Yangtze River, Yunnan, 2014

This is an attractive landscape to begin with, in south-west China, although the sun was a little higher than I would have preferred. The colour of the Yangtze River is vivid, although probably unbelievable to many viewers. For both these reasons, I decided to do a high-contrast black & white version, at the same time tweaking the colour channels so as to darken the cyan of the sky, and the result is hard and striking. Just for demonstration, I then applied the same punchy settings from Camera Raw in colour (Contrast +80, Highlights +20, Shadows -30, Whites clipped at +50 and Blacks clipped at -30), and the result (above right) is unacceptable harsh and oversaturated.

Tonal extremes

IF COLOUR photography is somehow chained to reality, with everyone expecting a kind of visual accuracy, black & white is freer and more open to interpretation – especially in exposure and processing. Simply put, you can go to tonal extremes more acceptably in black & white. Blocked shadows and pure-white highlights can work perfectly well. As an experiment, take a fairly high-contrast image, and instead of trying to claw back highlight detail and open up the shadows, go the other way with processing: block up the shadows and kill the highlights for even *more* contrast. But do this on both a colour version and on a black & white version. It's more than likely that the colour shot will look badly exposed/processed, while the black & white will look like a creative choice.



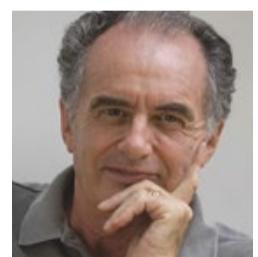
Peach Blossom Island, Yunnan, 2010

The tonal strength of this image clearly makes it work, but only a comparison with the colour version shows just how much the image owes to this. The main image was made in an extreme form of black & white, because the camera's sensor had been given an infrared conversion. The infrared image (bottom left) was converted with maximum contrast and the yellow channel lifted considerably.



Landscape

GRAND and yet thoughtful sums up the approach worked out in the early to mid-20th century by the school of western American photographers that included Ansel Adams and Edward Weston. Considered composition and exquisite control of tonal values became hallmarks of a style that, like black & white photo reportage, persists. Part of the attraction of shooting digitally for black & white is that the conversion from an RGB original image to black & white allows you exceptional control over the tonal values of individual colours. With a little care, any colour can be turned into any shade of grey, from black to white. This follows in the tradition of using coloured filters when shooting – a technique very much pioneered by early landscape photographers.



Michael Freeman is an author, photographer and journalist. He has written a number of books on photography, most of which deal with the practical and technical side of the subject. He has sold 4 million copies and his books have been translated into 27 languages. www.michaelfreemanphoto.com

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Scott Baldock, Essex



Scott has been interested in photography since he was a child, when he used to try to capture the landscapes he found while on holiday. Due to the cost of developing film, it wasn't until some years later – and the purchase of a DSLR – that Scott was able to reignite his passion for photography. Scott's favourite subjects are architecture and seascapes, which is lucky considering he works in London and lives in Southend-on-Sea. In the future, Scott would like to photograph landscapes further afield and learn more about flash photography.

Flight Path

1 This is such a perfectly timed image. The gull is a vital element and it works excellently as a foreground element
Canon EOS 6D, 24-105mm, 1/1000sec at f/5.6, ISO 100

Here Comes the Sun

2 Scott waited for the fog to lift and the sun to make an appearance in order to capture its reflection in the sand
Canon EOS 6D, 17-40mm, 1/60sec at f/11, ISO 100, tripod



4





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Submit your images

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Man on a Wire

3 While this may appear to have been a set-up shot, the man appeared at just the right time. The figure adds to the already haunting melancholy and minimalism of the scene
Canon EOS 6D, 24-105mm, 1/250sec at f/4, ISO 100, tripod



On/Off

4 Shooting the building across the lake means that Scott has been able to capture the reflections and introduce a sense of balance into the composition
Canon EOS 6D, 24-105mm, 30secs at f/9, ISO 50, tripod

Take a Seat

5 This was not a set-up shot, as the chair was already on the scene when Scott arrived at the Thames in London. The solid frame works perfectly with the silky water
Canon EOS 6D, 17-40mm, 25secs at f/16, ISO 100, tripod, 10-stop filter





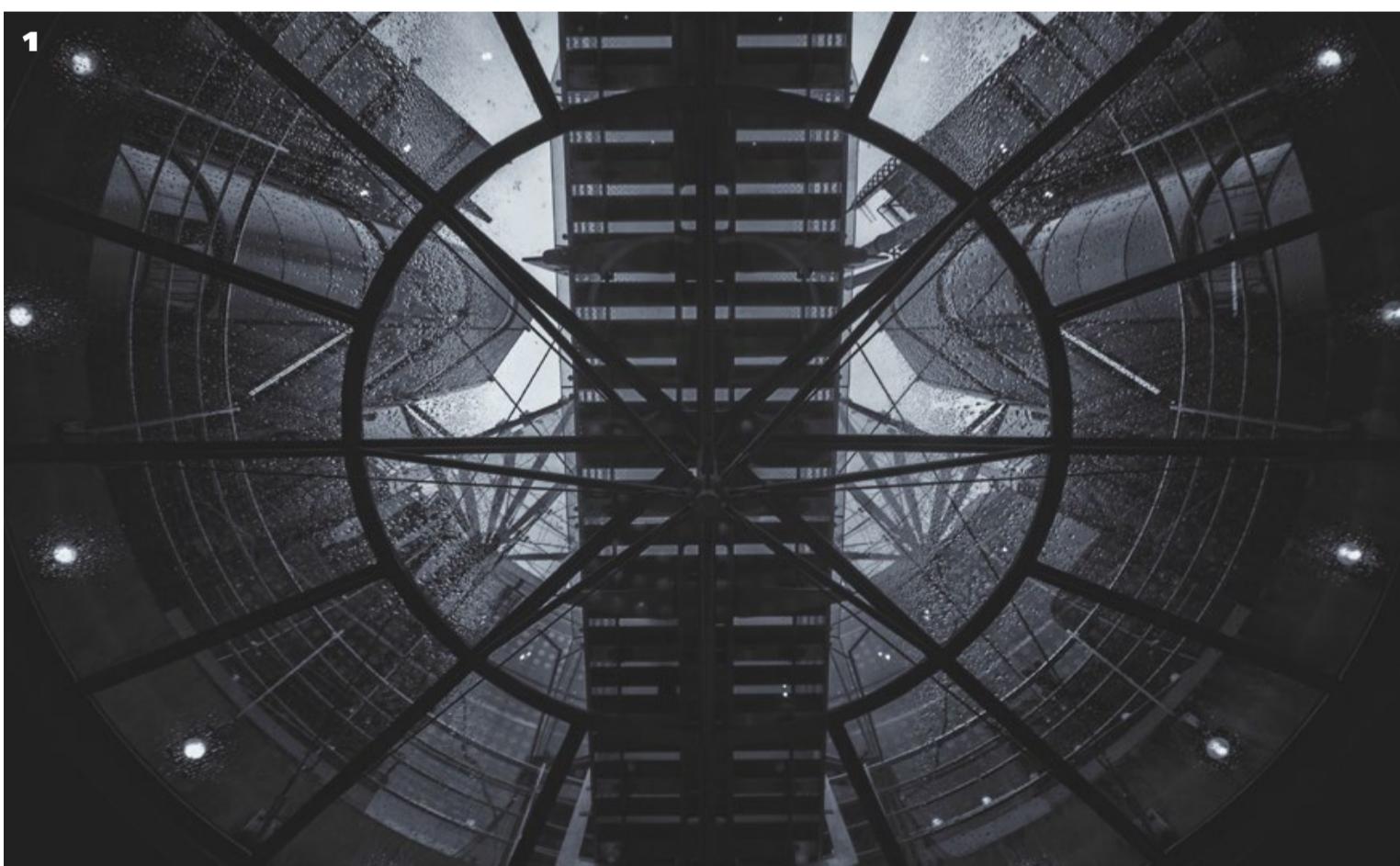
Mark Cornick, Surrey



Initially, Mark bought a DSLR so he could shoot video, but once he joined social sites such as Flickr and started seeing still images of London he began to move more towards still images. Mark is particularly fond of shooting architectural and urban images, mainly in and around London. He intends to keep developing his portfolio of monochrome long-exposure photographs.

Beat of the Drum

1 Mark took this shot inside the Channel 4 headquarters. He tilted his camera up in order to create a complex arrangement of shapes and lines in the steps and ceiling Canon EOS 550D, 10-20mm, 1/40sec at f/8, ISO 200



Reader Portfolio



2

The Traveller

2 Mark was able to capture this image during London's Open House weekend. City Hall is one of London's most photogenic interiors and contains this great spiral staircase. Canon EOS 550D, 8mm fisheye, 0.3sec at f/16, ISO 100

Concrete Beauty

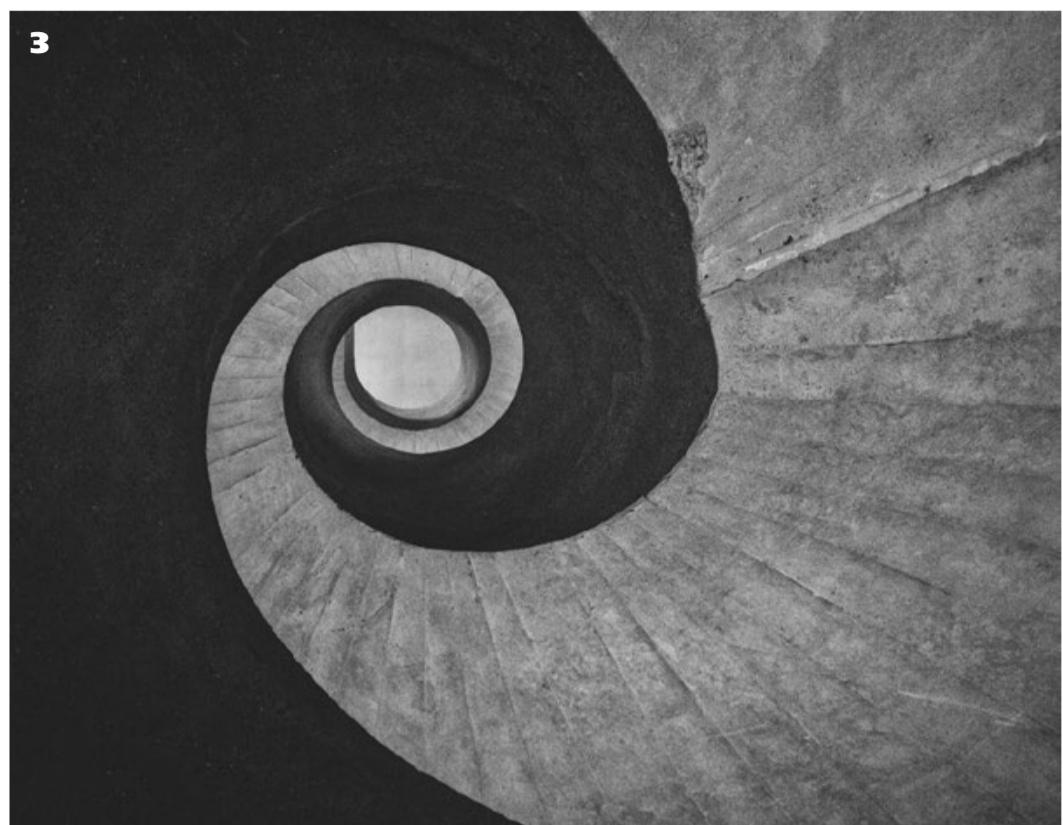
3 Again we find a beautiful spiral staircase, this time in the London School of Economics building. It's a simpler shot than 'The Traveller', but no less effective. Canon EOS 550D, 10-20mm, 1/30sec at f/4, ISO 800

Gentle Breeze

4 This is Hampton Court Bridge in Surrey on a summer evening. The filters and shutter speed have given the image a tranquil feel. Canon EOS 550D, 10-20mm, 65secs at f/11, ISO 100, tripod, Big Stopper, 0.6 soft ND grad

Welcome to the Dark Side

5 Shooting the PwC building with this exposure and angle has given the so-called 'Batman Building' an imposing atmosphere. Canon EOS 550D, 10-20mm, 1/25sec at f/8, ISO 100, tripod



3



4



5



Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



Autumn at Gibson Mill

Mark Hepples

Sony Alpha 580, 17-50mm, 1.3secs at f/11, ISO 11

I HAVE an issue with people wearing backpacks standing in my pictures. They have an astonishing capacity to devalue almost any scene. Mark has kindly provided me with a picture that clearly demonstrates my point – a beautiful sloping woodland view with a snaking waterfall, destroyed by people wearing neon-blue

anoraks and backpacks. They stand out as much as they would if they were playing drum and bass at full volume in church, and the blue channel conversion shown here illustrates just how much they jump out from the warm-yellow surroundings.

Beyond the obvious, Mark's biggest problem is that he

believed his lightmeter. The camera saw a dark scene and recommended an exposure that would show all the detail under the trees and in the rocks of the falls. But it is a dark scene, and we want it to be dark to reflect the reality of the world. I'd guess the exposure is 1-1½EV too bright.

I've made a new version that approximates this exposure shift (in which the backpackers have been miraculously vaporised), and you can see how much more saturated and deeper the colours

have become, and how the scene suddenly has more depth itself.

In the days of film we used to bracket exposures, but with digital photography people think they don't need to. Of course, we can darken this image, but if Mark had bracketed he would have seen how much more attractive the darker version was – without having to notice that the original isn't as good as it could have been.

It's a nice composition, Mark. Just make sure there are no more backpackers, please!



Win!

Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Sleeping giant

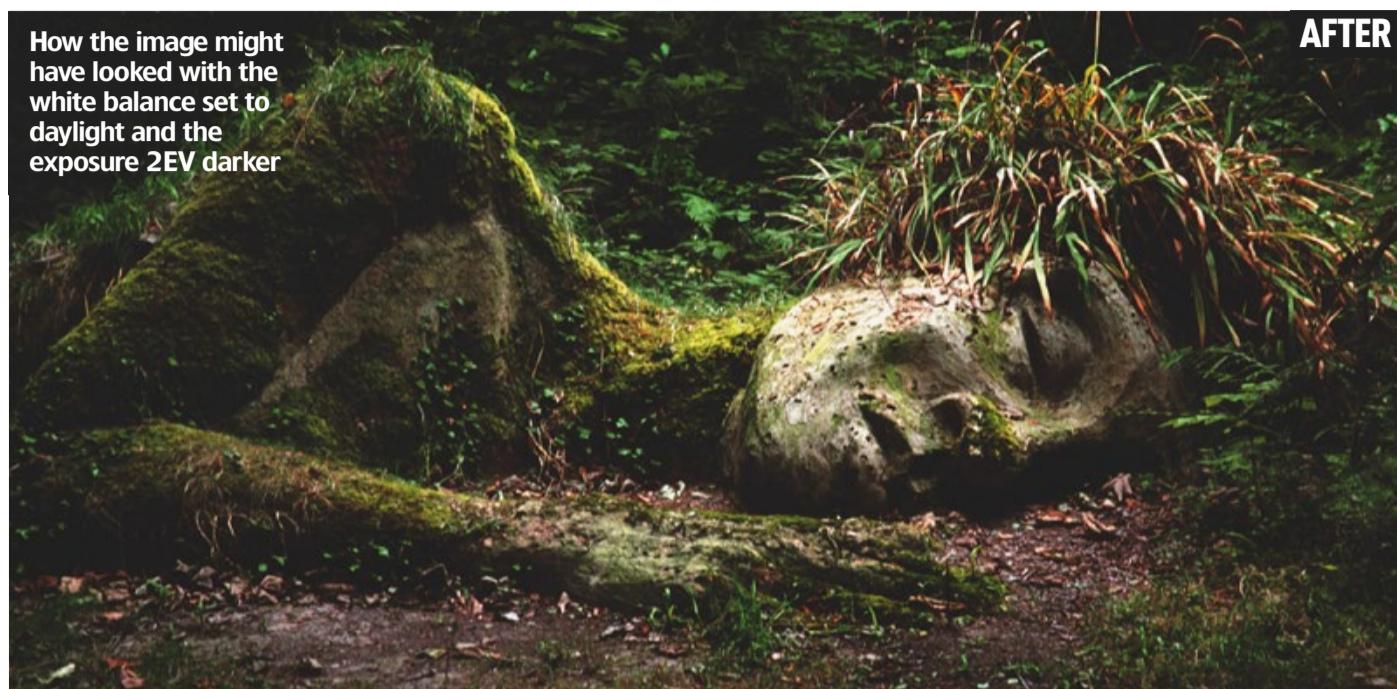
Martin Eke

Nikon D300, 17-35mm, 125secs at f/8

MARTIN'S picture of one of the sculptures in the Lost Gardens of Heligan, in Cornwall, is also suffering from allowing the camera to produce a bright image from a dark scene. This sleeping giant has sensibly picked a cool, shaded spot in which to take its nap, but the camera doesn't know that – all it sees is something in low light that needs to be brightened, so it opens the shutter and allows more light in. If we want to depict the scene as it really is, we need to show that it is dark and dim.

Martin's other fault of faith is that he has allowed the camera to determine what colour the scene should be – I suspect by setting auto white balance. There aren't many clues for the camera to pick up and it doesn't know what should be neutral when it is faced with a frame full of greens, so it is no surprise that it has returned a picture filled with cyan and blue, which fails to show us the rich

How the image might have looked with the white balance set to daylight and the exposure 2EV darker



AFTER

tones of the moss and paints the leaves in the background with a red-starved tone. There are few occasions when auto white balance will render a more realistic set of colours for the occasion than the daylight setting. Our eyes see in daylight mode, after all.

The version I've produced here shows how the image might have looked with an exposure that was darker by 2EV, and with the white balance set to daylight.

Martin's original shot filled with cyan and blue



BEFORE

Rugby in the rain

Richard Cochrane

Nikon D3, 70-200mm, 1/2000sec at f/4, ISO 500

IF YOUR ideal in photography is to capture the atmosphere of a moment, you could do worse than spend some time studying Richard's image of this rather wet game of rugby. Can you feel what it would have been like to have been there, watching? Can you feel what it would have been like to have played on the pitch during

AFTER



Picture of the week

The image with more kick and definition, but the atmosphere takes a back seat to the physical content

that game? If the answer is 'yes', whether you like that feeling or not, you confirm that Richard

has done his job very well.

What works for me is the lack of contrast that you experience when there is a (net) curtain of rain falling between the eye and the subject. Many photographers would be tempted to add a little curve to give the scene a bit of kick – or, to use the popular word of the moment, to make it 'pop'.

I've made a version with a bit more kick and definition, but you can see that while the players are more visible, the atmosphere takes a back seat to the physical content.

And that's where many of us go wrong – shooting the content instead of the atmosphere.

I have no idea what crop Richard used, but I'll let him off this time. The AP art editor might not be so forgiving when he tries to fit the odd-shaped, long, thin box on the page, though!

Great work, Richard, and I love the flare on the right of the frame that has come about through rain on the lens or shooting through a window. You certainly deserve my picture of the week award.

BEFORE



Richard's original photograph with lack of contrast

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Fivedotsix Model 2

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Michael Topham tests a stylish and practical shoulder bag from Swedish manufacturer **Fivedotsix**

At a glance

- Internal dimensions 330 x 160 x 230mm
- External dimensions 340 x 170 x 240mm
- Made from buffalo leather
- Smaller size available

THE MODEL 2 from Fivedotsix isn't just any shoulder bag; it's a bag that's been carefully designed for fashion-conscious photographers. Beautifully crafted from buffalo leather, with a standard of stitching that wouldn't look amiss inside a Ferrari, the build quality is in a higher league than your average shoulder bag and has a custom-made feel and finish.

Behind what looks like a buckle at the front lies a hidden push-lock for quick access to its deep, spacious interior that has a protective felt lining and an excellent padded space for carrying a MacBook Air or 10in tablet. However, the interior of the bag doesn't have any padded compartments, which the manufacturer says maximises

space and provides instant access to the kit stored inside. This leaves users with little choice but to use one of the two pull-out leather wraps to prevent the lenses colliding in transit, or as we did, locate the supplied lens pouch that came with our lenses for additional protection.

In keeping with the design and aesthetics of the bag, Fivedotsix is in the process of producing additional lens wraps to prevent expensive optics knocking against each other. As I discovered on a quick dash to a Tube station, the camera and lenses I'd packed inside did have a tendency to move around within the bag unless the contents were packed very tightly or the bag was fully laden with kit.

Verdict

The Fivedotsix Model 2 happily accommodates a full-frame DSLR with a standard lens attached and 2-3 additional lenses, but the bag's styling suggests it's better matched to those using elegantly designed compact system cameras. It proved to be an ideal



size for carrying a Fujifilm X-T1 with a long lens attached and I found there was enough space alongside to house six lenses, a tablet and a range of accessories. Although the open and spacious interior makes it quick to rummage through, I think it would work better with a removable insert that had padded compartments so you could rearrange kit as you want. This would instantly turn it into more of a multi-purpose bag that it's attempting to be, while making it more appropriate for photographers who want the very best protection for their expensive kit on the move.

Smaller size available

Fivedotsix also produces the Model 1 (£199), designed to hold a compact DSLR with lens attached, 2-4 additional lenses and a 7in tablet.



**Amateur
photographer**
Testbench
★★★★★

ALSO CONSIDER

ONA Brooklyn Chestnut Leather Shoulder Bag

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Handcrafted from premium vegetable-tanned leather, this shoulder bag is designed to hold a DSLR with a lens attached and a couple of lenses. It comes with padded dividers.



Billingham 445 Khaki Tan Canvas Bag

£279, www.billingham.co.uk

For a similar price to the Model 2, you could pick up Billingham's 445 Khaki shoulder bag, which can hold an impressive amount of kit, including two DSLR bodies, four lenses and accessories.



The Model 1 and Model 2 both come with a pair of pull-out leather wraps, which are used to give expensive lenses additional protection

Amateur Photographer

The latest photography kit and technique at your fingertips

Pockets

Three internal pockets provide space to store chargers, cables and other accessories, although these could hinder our idea of a removable insert being added.

Shoulder strap

The shoulder strap can be shortened quickly and easily using a clever pin arrangement should you wish to carry the bag as you would a holdall.

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From £144, www.thinktankphoto.com

If you're working to a tighter budget, but want a spacious shoulder bag that's superbly constructed, Think Tank's Retrospective 30 is a good alternative and comes highly recommended.





In-camera black & white

If you want to leave Photoshop in the box and shoot top-quality black & white images straight out of the camera, **Andy Westlake** explores the available options

Back in the days of film, shooting monochrome was a very specific choice. You loaded your camera with a roll of black & white film, and for the next 24 or 36 exposures you had no choice but to run with it. Of course, you couldn't see how your

pictures were coming out while you were shooting, so you had to try to learn how the colourful world in front of you would translate into greyscale.

If you were really serious about the process, you'd carry around a set of colour lens filters for contrast control. You'd probably

also set up your own darkroom for developing and printing your film. Indeed, to get the best results, you'd spend hours under a dim red safelight, dodging and burning your prints.

These days, of course, times have changed. Shooting monochrome on almost any

digital camera is as simple as switching colour modes, which you can do on a shot-by-shot basis almost as easily as changing the aperture or ISO. But when you do this, you may well find that the mono output is disappointing and lacking impact. Chances are you might try it once when you first get the camera, but never again.

Of course, it's also simple to convert your pictures to monochrome in post-processing, with essentially the same control over how the final image will look as you'd get in the darkroom. This means that switching your camera to mono can appear pointless, especially if you shoot raw. Why shoot black & white in-camera when you can do it all later, with more control?

In fact, there are some very good reasons why you might decide to shoot mono in-camera. First, not everyone wants to shoot raw all the time and post-process

every shot – it's a time-consuming business. Second, even if you are planning on post-processing, there can be real value in using your camera's mono mode to give an initial idea of how well your shots will work out, to help fine-tune your compositions. Finally, with the in-camera processing controls now available, and some of the more attractive 'filter' modes, it's possible to get attractive results out of the camera with no further manipulation.

What's more, if you shoot monochrome using either a compact camera or a compact system camera that uses electronic viewing, it's possible to see exactly how your pictures will turn out before you press the shutter button. This can be useful, as it helps you ignore the distraction of strong colours when composing your images. You can also see more easily how different processing settings will impact your image. Much the same can be achieved by shooting with a DSLR in live view, as opposed to using the optical viewfinder.

In this article I'll be looking in detail at shooting in monochrome mode, exploring the options available and offering some tips on how to get the best results.

How to shoot monochrome on your digital camera

Setting your camera to shoot in black & white is usually very straightforward. Simply locate the camera's colour mode setting, and change the output to monochrome. Different manufacturers call these settings by different names, though, and some also have several different variants of their black & white mode. If in doubt, check your manual (as always).

It's important to understand



This shot includes unattractive mixed lighting: blueish daylight and orange artificial light. Switching to mono overcomes this quickly and easily

that, unlike with film, switching the camera to monochrome is purely a processing setting. The sensor is still recording images with full colour information, and if you record raw files they'll still include all of it. It's just the JPEG output that's monochrome.

The manufacturer's own raw-processing software will normally recognise your intention to shoot in mono, and display the images accordingly. However, if you'd rather have a colour version of the shot, it just requires changing the setting back. Third-party processing software will most likely display your files in colour, but will happily process them into black & white.

When to shoot mono?

One question that beginners often ask is when should they use black & white, rather than colour. The simple answer is 'whenever you

like' – there are no hard-and-fast rules. However, it's important to understand that shooting in monochrome is a rather different art to working in colour, as some shots that look great in colour look dull in black & white, and vice versa. Indeed, getting effective results in mono often requires a fair bit of practice.

Shooting monochrome removes the distraction of colour from your photographs, reducing them to the essentials of light and shade. This means that it's naturally better suited to some subjects rather than others – obviously, if colour is important to an image, such as red flowers against green foliage, then removing it can destroy the picture's impact. But likewise, when colour distracts from the subject, shooting in mono can be a real improvement.

There are, however, some situations to which monochrome is

particularly suited. For example, in dull weather, switching to black & white can give better results by emphasising the shape and form of your subjects. In strong, bright light, it can emphasise the interplay of light and shade.

Monochrome can also come in handy under mixed lighting. If you have both natural and artificial light illuminating different parts of the scene, or different types of artificial light, then those areas of the image will show colour casts. This is something that our eyes and brains don't perceive, so it looks particularly unattractive. In some cases it can be fixed in post-processing, using local corrections to remove the strongest colour casts. But often a simpler solution is to convert to black & white, which removes the distraction of mixed lighting.

Switching to monochrome can also be useful when shooting under artificial light at high ISOs, particularly with low colour temperature sources such as tungsten bulbs. Such light is strongly biased towards the yellow end of the spectrum, and lacking in green and blue. The result is that, when trying to make a correctly balanced colour image, the green and blue channels have to be strongly amplified, giving an unpleasant increase in image noise. But if you deliberately set the 'wrong' white balance and shoot in black & white, this can reduce such problems with noise.

In-camera monochrome processing settings

Most cameras these days have plenty of settings for tweaking the look of your monochrome images, and while they give lots of control over how your pictures will turn out, they can equally look daunting for new users. Here we'll take a look at what they do, and offer tips and recommendations on how to use them.

Menu settings

Brand	Menu option	Setting
Canon	Picture Style	Monochrome
Fujifilm	Film Simulation	Monochrome
Leica	Film Mode	B&W
Nikon	Picture Control	Monochrome
Olympus	Picture Mode	Monotone
Panasonic	Photo Style	Monochrome
Pentax	Custom Image	Monochrome
Samsung	Picture Wizard	Classic
Sony	Creative Style	Black & white

Noise reduction and sharpness

Tweaking noise-reduction and sharpness settings can accentuate or suppress noise, especially when shooting at high ISOs. To some extent this can mimic shooting with fast, grainy film. All cameras are different, so it's difficult to make specific recommendations here. But try turning down the noise reduction and turning up the sharpening to get grainier, grittier images.





Conventional monochrome mode



'Grainy Film' mode



'Dynamic' mode



Colour modes VS processing filters

ALONGSIDE their standard monochrome modes, many recent cameras also offer a couple of black & white options as processing filters – known by such diverse names as Creative Controls or Art Filters. Where normal mono modes use the camera's standard image processing in terms of contrast and detail rendition, filter modes are much more stylised. They'll often use exaggerated contrast and tonality, and perhaps add in film-grain effects, soft focus, vignetting, and so on.

Because of this, processing filters are generally best seen as an end in themselves – giving finished pictures in their own right, rather than as a guide to how post-processed raw images will turn out. Indeed, one important point is that not all brands will allow you the insurance of shooting raw files alongside processing filters anyway, although some will. If not, you may wish to think twice about using them – it can be pretty galling to find that you've taken a great shot in the wrong mode.



Monochrome

Grainy Film

Dynamic

Circular Filters

Polarising Filters

49mm	£16.75	46mm	£20.00
52mm	£17.00	49mm	£21.00
55mm	£17.00	52mm	£21.50
58mm	£17.00	55mm	£23.00
62mm	£17.50	58mm	£24.50
67mm	£18.00	62mm	£26.00
72mm	£19.00	67mm	£27.00
77mm	£21.00	72mm	£28.00
82mm	£26.00	77mm	£30.00
86mm	£33.50	82mm	£35.00

Sizes: 25 to 86mm



SRB's ND1000 wins Best Value in Photo Plus' Big Stopper Group Test



Infra Red Filters

52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95

Sizes: 28 to 105mm

UV Filters

49mm	£8.00
52mm	£8.50
55mm	£8.50
58mm	£10.00
62mm	£11.00
67mm	£12.00
72mm	£14.00
77mm	£17.00
82mm	£20.00

Sizes: 25 to 105mm

ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3, 0.6, 0.9, and 1.2

Full ND Filters	ND Grad Filters
46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

Sizes: 405 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



Variable ND Faders

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
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67mm	£35.00
72mm	£36.00
77mm	£39.00

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Lens Thread	Range	Lens Thread	Range
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37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		From £4.50

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Awarded 5 stars from for Build & Image Quality, and Value for Money Digital Photo April 2014



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A Size	£8.95
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P Size W/A	£5.00

ND Filter Kits



- 3 ND/Grad Filters

- Wallet

- Holder

- Cloth

A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

ND Filter Sets

Include 3 ND Filters

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

Sizes: A & P

- Red Filter

- Orange Filter

- Yellow Filter

- Green Filter

Sizes: A & P

Individual Square Filters

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
Circular Polariser*	£26.00
Blue Grad	£12.50
Sunset Grad	£12.50
Twilight Grad	£12.50
Red	£12.50
Green	£12.50
Orange	£12.50
Yellow	£12.50
4x Star Effect*	£12.50
6x Star Effect*	£12.50
8x Star Effect*	£12.50

Sizes: A & P unless stated

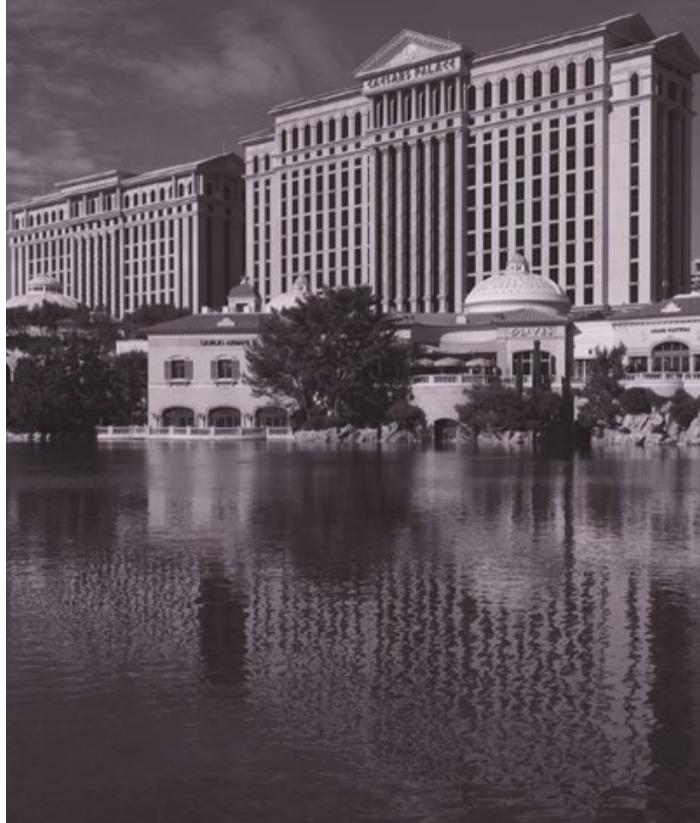
*P Size only



Blue tone



Green tone



Purple tone



Sepia tone

Colour filters

SOME brands include filter settings that mimic the tonality-controlling effects of coloured lens filters with black & white film. Usually named after the most popular filters (red, yellow, orange and green), they'll probably be pretty baffling to anyone who started photography in the digital age and isn't familiar with the concepts involved.

These filters allow the user to manipulate how light or dark objects of different colours are rendered in the mono image. Items of the filter colour are lightened, while those of the complementary colour are darkened. So, for example, if you select an orange filter, then orange objects will be rendered lighter, while blue ones will be darker.

One common use of these filters is to enhance blue skies, darkening them relative to clouds. Yellow filters are quite subtle, while orange and red filters give progressively stronger effects. Meanwhile, green filters will lighten foliage while darkening reds. These effects can all be particularly useful when shooting landscapes.



Partial colour (red)

Partial colour

PARTIAL colour modes are a variant on black & white, where everything in the image is rendered in monochrome aside from a specific colour – usually a primary such as red, green or blue. There's no doubt that this can be effective for some images, but it's also all too easy to slip into the realms of cliché (red buses or telephone boxes spring to mind). When done well, this approach can be very effective, but it's best used sparingly.

Toning

TONING refers to colourising a monochrome image so it takes on a single overall tint. Historically, this comes from the practice of treating a silver-based print in the darkroom, normally to make it last longer without fading.

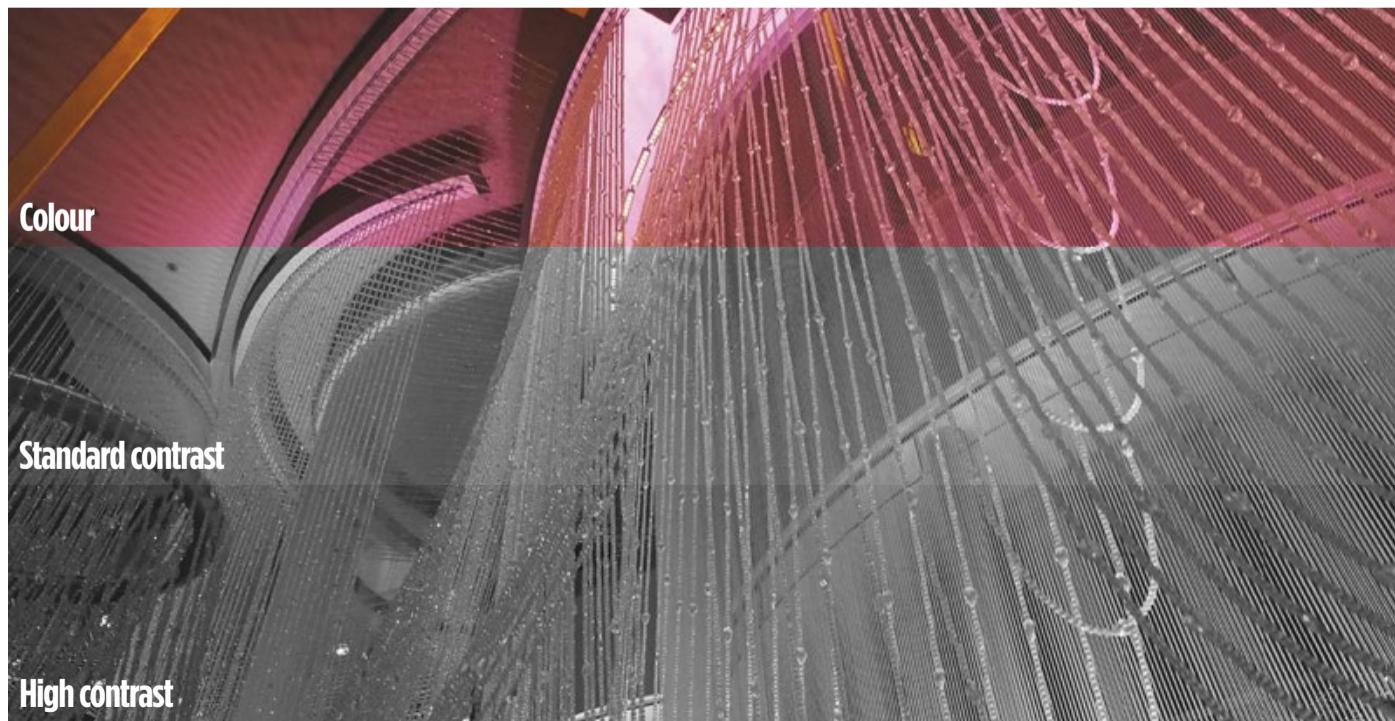
Almost all cameras offer the option to produce sepia-toned images – the kind of yellow-brown tint that's become synonymous with old prints. Most also give a blue-toned mode, which can be very effective for some images,

giving a cool effect in contrast to the warm tones of sepia. Often these settings are a little overblown, but some brands such as Panasonic allow you to adjust the intensity of the toning to give a more subtle look.

Aside from sepia and blue, a couple of camera manufacturers also offer green and purple toning settings. These are both less obviously related to darkroom techniques, and less likely to give attractive images – especially

green. On the whole, it's usually best to stick with blue and sepia.

If you're printing at home, then toning can help overcome one common problem with inkjet printers, which often struggle to maintain neutral tones throughout the greyscale from white to black. High-end printers overcome this by using one or more grey inks, but this option isn't available for many users. However, adding an overall colour tone can help mask any colour casts in the midtones.

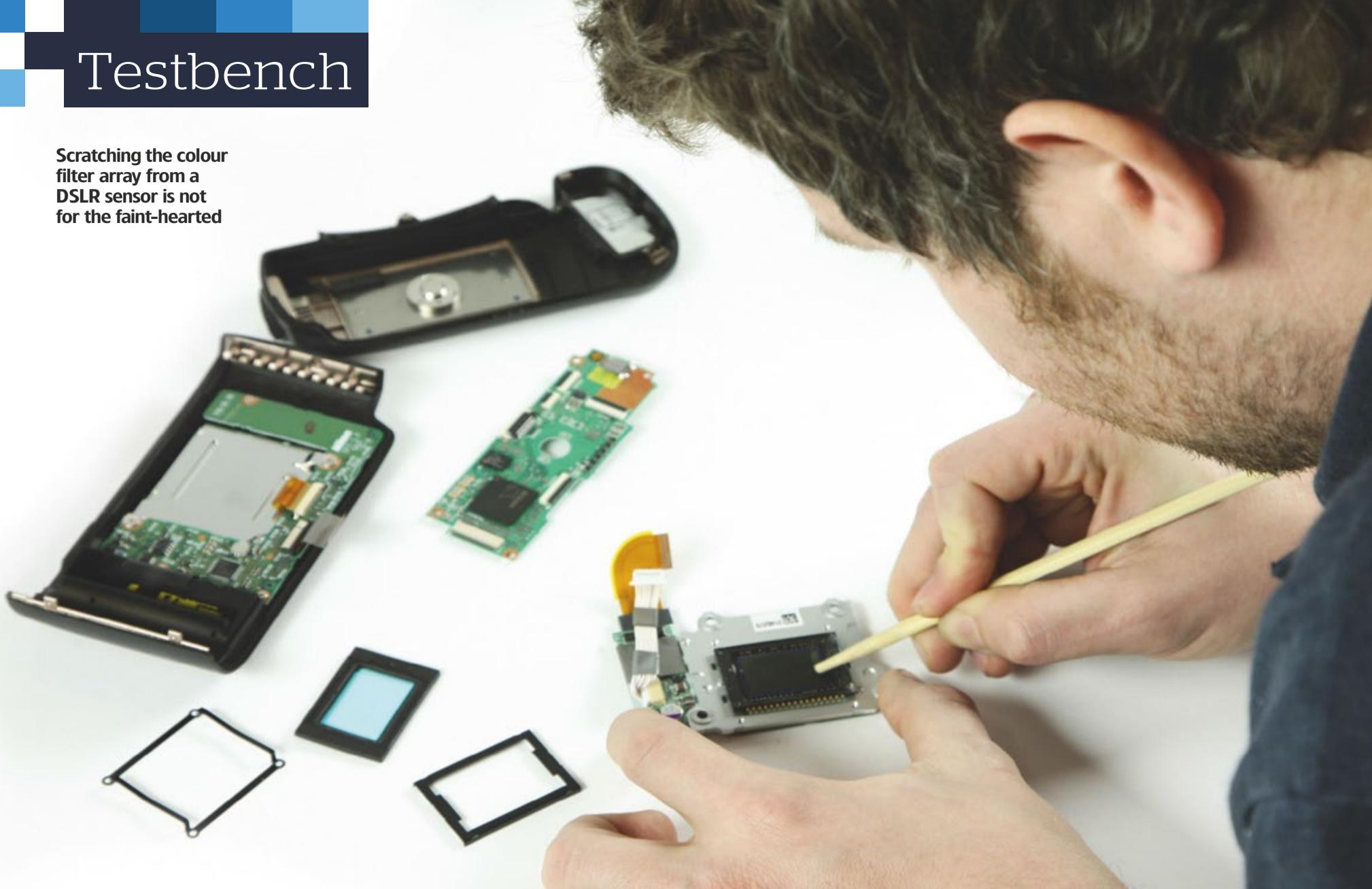


Contrast

MOST in-camera black & white modes are based directly on the standard colour processing, just with the colour desaturated. While this is a perfectly sensible thing to do from the manufacturers' point of view, it can often leave monochrome images looking a little flat. This can be addressed by increasing the contrast setting to give the image a bit more impact.

In this example (left), the colour version is dominated by one shade, but with small yellow areas distracting the eye. Converting to monochrome turns the shot into a study in geometry, and boosting the contrast significantly improves the look of the image.

Scratching the colour filter array from a DSLR sensor is not for the faint-hearted



Convert your DSLR to black & white

Have you ever thought about converting your DSLR to shoot black & white images only? If you're feeling brave, **Richard Sibley** explains how to do it

There have been a few attempts at producing a black & white-only camera, but the Leica M Monochrom is perhaps the most famous. This Leica model is based on the M9, but only records monochrome, greyscale images. In theory, any manufacturer could produce a version of one of their cameras to shoot in black & white only, by issuing a version with no colour filter array (CFA) on the sensor (see 'How a sensor records colour' for more information).

Why convert a camera to black & white?

When a full-colour image is created, various fine details can be lost. Digital images are usually

demosaiced, as without this process images would just be made of red, green and blue pixels of various shades, devoid of any other colours. Demosaicing is a process of interpolation, whereby the camera processor calculates the various hues in an image based on the red, green and blue values of surrounding pixels.

Although the demosaicing process creates a full-colour image, the nature of the process can also introduce a slight loss in definition, and occasionally image artefacts.

Converting a DSLR to black & white

To convert a DSLR to black & white, the colour filter array must

be removed from the surface of the sensor. This isn't easy, as the coloured filters are bonded to the silicon surface of the sensor. Not only that, but the filters actually sit beneath the microscopic lenses that are positioned above each photodiode.

Removing the micro-lenses and the coloured filters changes the back-focus distance between the lens and sensor, and as such it can lead to slightly soft images, particularly at large apertures. It is possible to adjust the position of the sensor to account for the slight focus loss, usually mechanically by turning some adjustment screws, testing the camera and then making any further adjustments. If your camera has a micro-focus

WARNING
Do not attempt to do this unless you know what you are doing and are prepared to risk breaking a DSLR

How a sensor records colour

A SENSOR is made up of millions of photodiodes, often called photosites or, confusingly, pixels. Each photodiode records the amount of light that is hitting that particular point, which results in an image map of where the light hits the sensor. Where no light reaches the sensor at all, the photodiode will record no information, resulting in a black pixel in the recorded image. Where the amount of light hitting the sensor exceeds what the photodiode can hold, a white pixel will be recorded. Between these two extremes is a range of grey pixels.

Above each of the photodiodes is a microscopic coloured filter, usually of red, green or blue. As we know, there are various different colour patterns for these filters, known as colour filter arrays

'Slight focusing issues are not the biggest problem – that would be damaging the sensor, either in part or completely'

adjustment feature in its camera software, then you may get the result you need using this. However, slight focusing issues are not the biggest problem – that would be damaging the sensor, either in part or completely.

Removing the CFA

Removal of the colour filter array is not for the faint-hearted. Unlike the low-pass and infrared filters, which can be carefully prieded off, the colour filter array needs a more drastic approach. A quick search on the internet shows a few successful attempts by various brave photographers, and there are two methods. The first involves using an abrasive, such as car polish, while the other involves carefully scratching away at the layer of micro-lenses and then the colour filter array, leaving just the bare silicon. The real skill here is to make sure that you

scratch or rub away the lens and filter layer without damaging the layer of silicon below. Thankfully, the silicon layer that contains the photodiodes is harder than the layers above, so with some light rubbing and patience it is possible.

The result

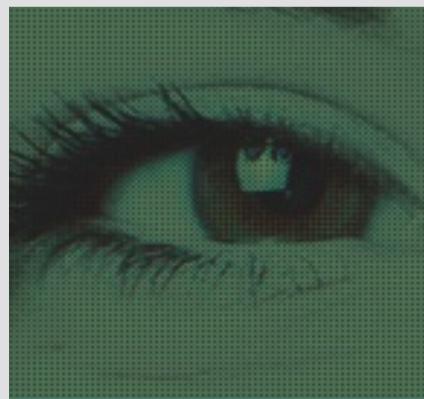
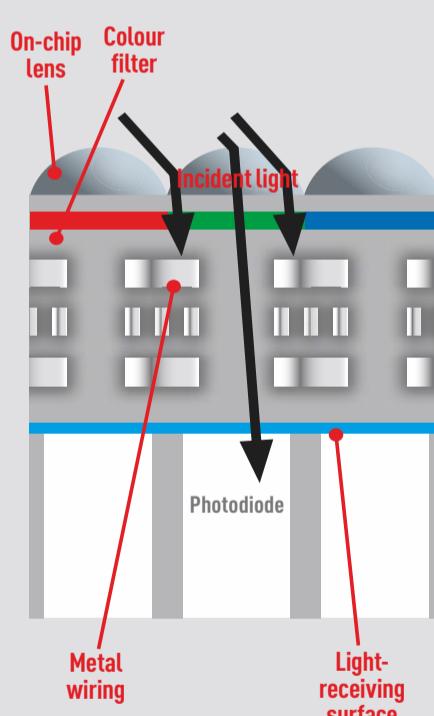
After the removal of the colour filter array, there is still one last hurdle to overcome. The camera or computer software will still demosaic the image when shooting JPEG or raw images, but with no colour filter array in place there is no need for this process. Instead, raw-conversion software that doesn't demosaic, such as the free DCRaw software (<https://www.cybercom.net/~dc coffin/draw>), must be used.

The resulting images should have better detail in shadow areas, and make excellent monochrome images.

AP

(CFAs), but the most commonly used is the Bayer pattern, where there are two green filters for every red and blue filter. The colour filters ensure that only the light of that filter reaches the photodiode – only green light will pass through the green filter, for example. However, the photodiode below a green filter doesn't actually record the colour green, it only records the amount of light – green light, in this case – that passes through it. This creates a demosaiced image made up of just red, green and blue pixels.

All that is needed for a DSLR to create a pure black & white is to remove the coloured filters from above the sensor's photosites.



In the mosaiced image (right), the RGB pixels can be seen

Success story

We talk to Raymond Collecutt, who successfully removed the colour filter array from a sensor

BOOTH PICTURES © RAYMOND COLLECUTT



Raymond left the filter near the edges, as it is close to delicate wires

RAYMOND Collecutt, from New Zealand, was one of the first people to perform the 'de-Bayering' surgery on a Canon EOS 1000D in 2012. I asked him how he did it, and any advice he had to offer.

What made you want to give the 'de-Bayering' a try?

I'm an astro photographer and live in a built-up area, so using narrow-band filters was the main driving force behind it. These filters cut out most of the light that comes from light pollution, allowing only a narrow band of light from space to get through.

Because of the small amount of light reaching the sensor, you have to get the most from every pixel, so removing the Bayer filters and removing the demosaicing process was an obvious solution. Besides this, it was also a huge saving compared

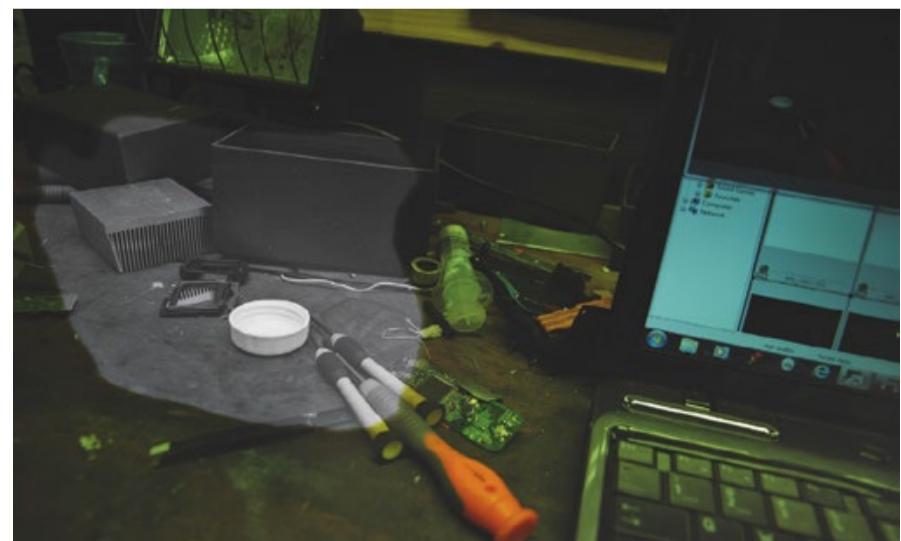
to the cost of a dedicated mono camera for astro photography, while the larger DSLR sensor also offers a better field of view, which was a big plus.

Did you ever think this idea would work?

I had no idea if it would work, but I did try it first on a webcam and found it was a very easy process, so I tried it on a Canon EOS 1000D sensor. This wasn't as easy, but to my surprise it turned out OK. I did search the internet for advice beforehand, but found nothing – not even one thread on a forum! All I found was people saying it was impossible.

What advice would you give to those who want to try it?

If you have shaky hands or are unable to see very small things, then I would give it a miss unless you have lots of spare cameras.



An early shot shows the patch of the CFA that has been removed

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Plate for tripod

Q I am studying photography and have been given a Miranda tripod, but it doesn't have a plate to hold the camera in position. Could you tell me which plate I should buy to fit it? My camera is a Canon EOS 400D.
Marie Amey



tripod plates as there are tripods. This brings me to the problem that if you don't know what your camera plate is meant to look like, it's often difficult to find a spare. Miranda tripods were popular in the 1980s and '90s and sold through Dixons, but as far as I know they are no longer on sale. One possibility is that your tripod might use a standard DIN plate, which has a 42 x 42mm square section that attaches to the tripod. This was widely used in the past,

particularly on German-made models. An example is this one (see left) on Amazon for £6, with several user reviews suggesting it will fit some models of Miranda tripod. Visit www.amazon.co.uk/Hama-00004376-Camera-Platform/dp/B00005QF9N for more details. If you measure the attachment area on your tripod and it looks like it should match, this could be worth a try.

Andy Westlake

A I'm afraid that it's a bit difficult to help you with this question, as there are almost as many different sizes and shapes of

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media. I really like the look achieved in these images, but I'm assuming they were taken using a smartphone. How could I replicate the 'selfie-shot' look without using a smartphone? I want to be able to scale the images if necessary and I doubt the quality of smartphones would hold up particularly well at larger than 2-million-pixel size.

Julian Zambon

A The infamous selfie has truly taken over the social-media world and is creating an entirely new area in the photography field as well. It's interesting to read about someone trying to replicate this look. Would you be

Classy and creative

Q I would like to try photographing models, but have little experience of this. Do you have any suggestions for creating sultry or moody glamour images? I don't want to look like just a guy with a camera – I want to create work that's classy and creative. **Blake Myler**

A Creating professional-looking images of glamour models doesn't necessarily require artificial lighting, as it's possible to produce strong pictures using available light. There are subtle things to consider, though, in order to avoid your images looking amateurish.

Pay attention to the direction of light, and try to accentuate facial features, muscle tone and body definition with the shadows. If you are using artificial lighting, modifiers such as beauty dishes, umbrellas and softboxes will give you control over light direction, quality and intensity. I would invest in a couple of these and spend some time experimenting with them. I would also recommend paying attention to your

compositions, making sure you don't crop off feet and hands by accident. Avoid clichés and simply ripping off well-known images, otherwise you will be immediately written off by your peers and potential clients.

Finally, and most importantly, if you're serious about creating professional-looking images, pay a professional model and make-up artist. You will benefit from their experience and will have a much better chance of getting the right shots in-camera without having to slave over them in post-production. Although you're just starting out in this field, look at this outlay as an investment, just as you would with new equipment. Working with professionals will help you get to the next level.

Jon Devo

A professional model and make-up artist will make all the difference to your photographs

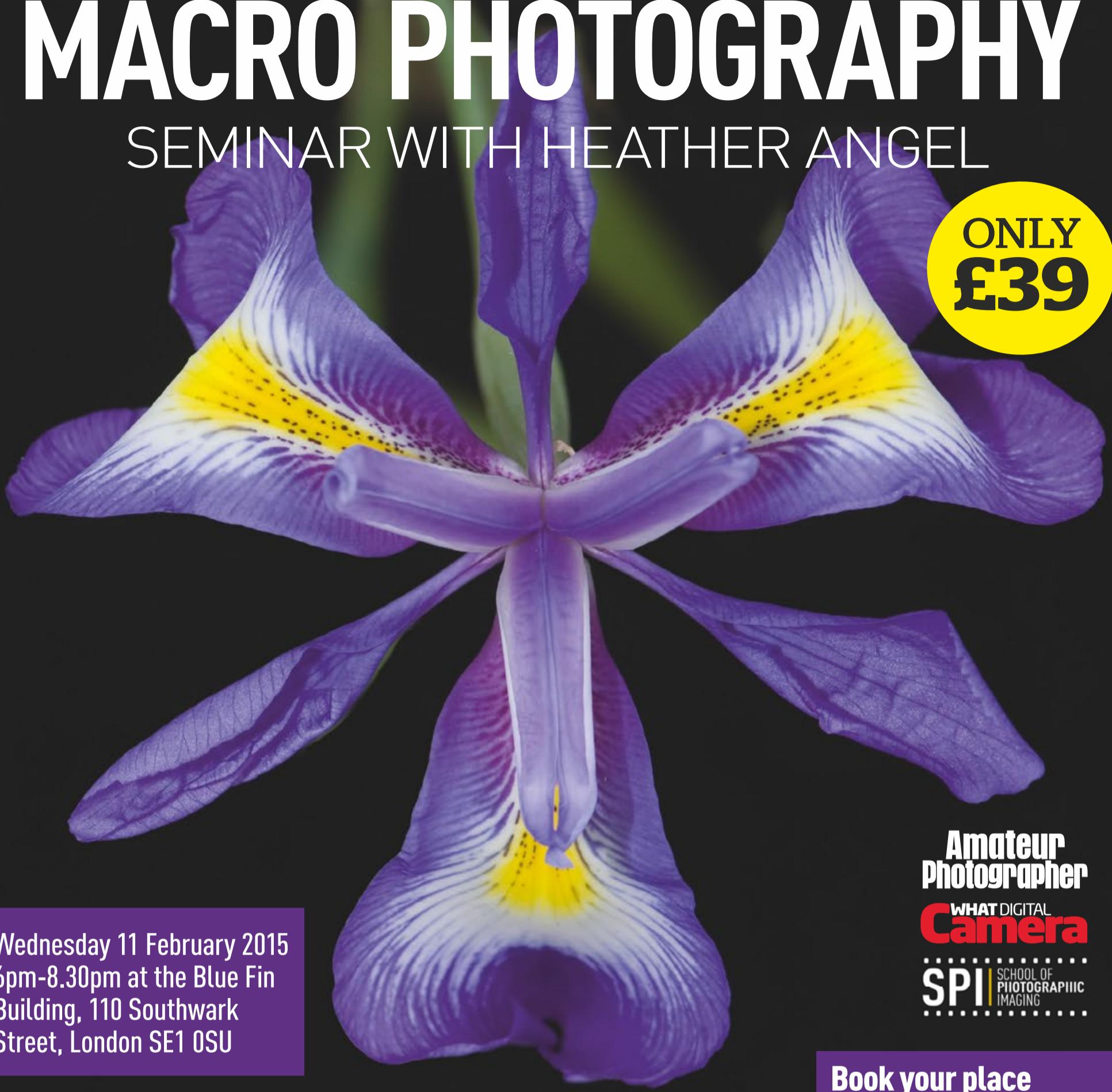


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Technical Support

► shooting models pretending to take selfies? Or are you planning on taking some of yourself and are therefore asking how to create the look on a better-quality camera?

Based on your starting point of the celeb selfies, I'm going to assume you'll be using models. I would recommend using a 1in-sensor compact camera such as the Sony Cyber-shot RX series, the Canon PowerShot G7 X or the Panasonic Lumix DMC-CM1. All are small enough to be held in the correct position to give the selfie perspective and all are capable of producing good-quality large prints. As for the specific look, lighting tends to be ambient, and you may want to experiment with contrast, saturation and noise settings to achieve the filter effects often used in social-media sharing applications. **Jon Devo**



Selfies have taken the social-media world by storm



BLAST FROM THE PAST

Nikon Coolpix 5400

Ian Burley profiles Nikon's big digital compact launch of 12 years ago

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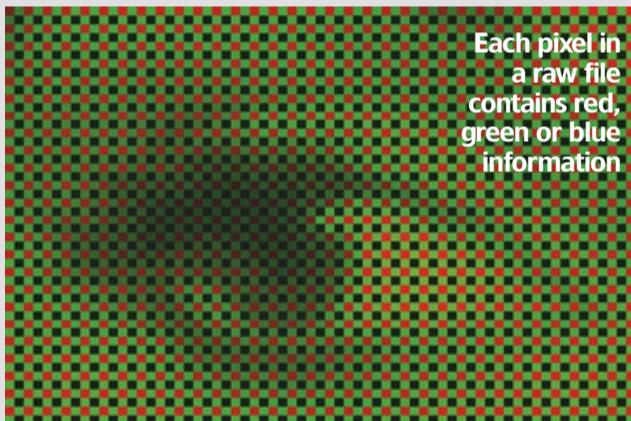
NIKON'S top digital compact camera of 2003, the Coolpix 5400, is not compact by modern standards, even though it was smaller than its Coolpix 5000 predecessor. A 5MP, 1/1.8in CCD sensor lay at the heart of the robustly constructed 5400, which benefited from a free-angle articulating LCD screen. The 4x zoom equates to a 28–116mm focal range.

What's good The Coolpix 5400 is a stylish camera with an optical finder. It's solidly built, too. The camera also offers very dependable metering, and good resolution and colour. Its extended long-exposure capability is unusual for a camera of the time. Close focusing and the provision of a versatile articulating screen are all plus points.

What's bad Optical performance is more OK than excellent, and focusing can be slow. There is no AF-assist light and it certainly needs one. There is no live view histogram. If the camera hasn't been firmware upgraded, then raw capability may not have been enabled. The camera becomes unresponsive when writing images to the memory card.



HOW IT WORKS



I am your

Raw image file

WITH digital photography, like haute cuisine, you need the best raw ingredients to accomplish the best results, and I am the file that stores the (mostly) unprocessed sensor data. I say 'mostly', because there is a growing trend that involves fiddling with the data, such as to reduce noise. Regardless of whether or not I am produced in a camera for you to post-process, all digital cameras produce raw data from the sensor. It's either immediately processed in the camera, usually via a buffer memory, converting it into, for example, a JPEG image, or it can be saved as me. Some cameras will let you do both.

I contain the digital values for each of the millions of photosites on the camera's sensor. These values are determined by the analogue-to-digital converter measuring the charge accumulated in each photosite during the sensor's exposure to the light from the scene being photographed. I would look grotesque if

you tried to view me. This is because although in conventional sensors each photosite represents one image pixel, real or true colour data has not yet been calculated. What you will see is a false colour image. Each photosite will have either a red, green or blue filter above it and the pixel values in me must be interpolated in order to recreate what we would recognise as true colour, and in turn, real detail, tone and contrast. The process for each pixel involves taking data from the surrounding pixels to compute the correct hue and density for that pixel.

So, why do I exist if a camera can do the processing for you? With skill and experience a photographer can make a better job of creating a great image from me because all the original data is there to start with. When the camera converts raw data to make a JPEG image, a lot of the data is discarded, and if you need to make improvements you have much less data to work with.

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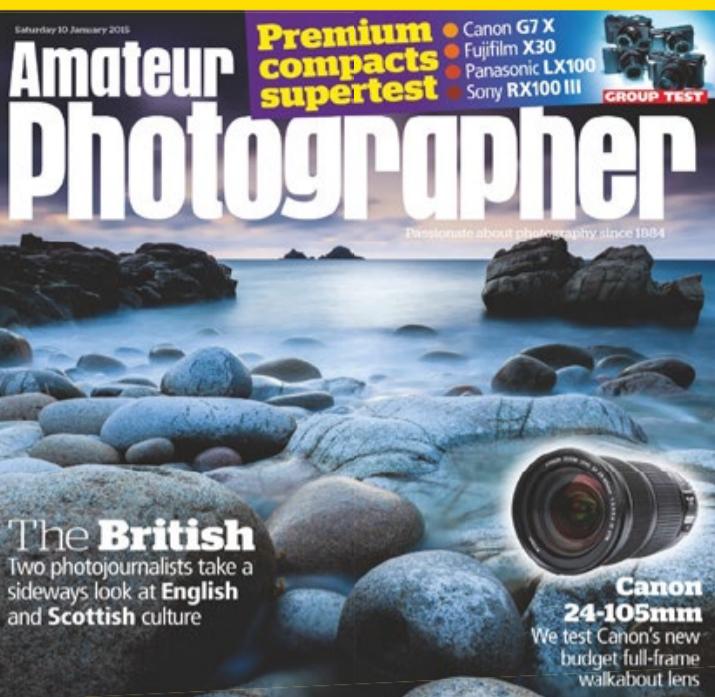
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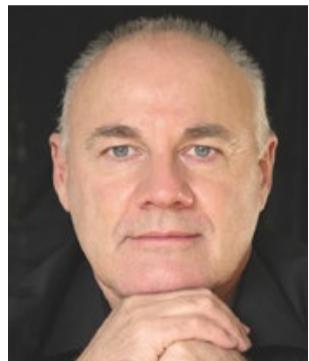
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My life in cameras

Tony Worobiec reveals the cameras that have shaped his photographic life

Tony Worobiec FRPS



Tony Worobiec is a fine-art photographer who specialises in landscape and travel work. He has published 14 books on subjects such as night and low-light photography, toning and handcolouring photographs, and

digital photo art. His latest book is *The Complete Guide to Photographic Composition*, published by F&W Media (£17.99). It is available via Amazon or any good book store. To see more of Tony's work, visit www.tonyworobiec.com.

1974 Zenit-E

After leaving university, I trained to teach art. I had never owned a camera, but I wanted to start each project with my students by showing them places they could sketch locally, so I bought a Russian-made Zenit-E. This allowed me to project 35mm slides at the beginning of each assignment. Built like a tank, and with a very impressive lens, it served me very well indeed at the time. With fully manual aperture and speed settings, it also introduced me to the craft of photography.



1979 Canon AE-1

I got my first head of department job in Newbury, Berkshire. The camera club in the town was fizzing with young talent and I was encouraged to join by a near neighbour. As soon as I did, I immediately realised I was out of my league, so I decided to buy myself a Canon AE-1. Smaller and lighter than the Zenit, it was also considerably more sophisticated. Having an automated AE system certainly proved very useful, but my



primary reason for buying a Canon was that it gave me access to their wonderful range of lenses.

1987 Mamiya 645

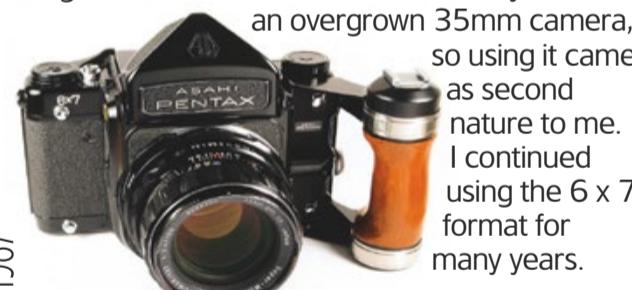
Shortly after getting my Fellowship from the RPS, I started to experiment with producing montages and composites. Working from 35mm source material was clearly not going to work, and it was important that the final constructed piece was copied onto rollfilm if I was going to retain any worthwhile detail.



The Mamiya 645 was probably the cheapest available medium-format camera at the time, but the range of lenses available was superb.

1992 Pentax 67

During a trip to southern Portugal, I had the misfortune of having all my camera equipment stolen from the back of my car, but luckily I was fully insured. With a £5,000 cheque in my hand, I decided to re-equip with a Pentax 67 system. I was starting my career in publishing at this stage and the quality I was able to achieve from a 6 x 7cm negative was awesome. The Pentax is just like an overgrown 35mm camera,



so using it came as second nature to me. I continued using the 6 x 7 format for many years.

2012 Canon EOS 5D Mark III

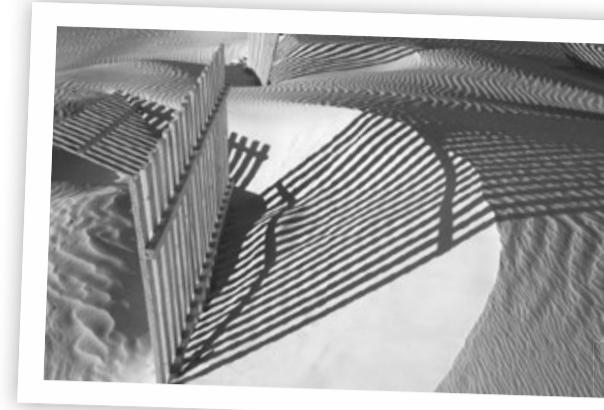
I currently use a Canon EOS 5D Mark III. I had been reluctant to give up shooting on 6 x 7 film, but when I compared the quality of the EOS 5D Mark III with scanned film, I realised digital is the future. Having recently returned from America, where I needed to handheld many of my shots in dark situations that required an ISO rating of 6400 or more,

I have been amazed by just how well this camera copes. Such work would have been impossible using a film camera.



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FUJI X PRO-1 BODY COMPLETE WITH ALL ACCESS.....	MINT- £399.00
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120 E Mag.....	E+ £45	160E Speedlite.....	E++ £5	24-60mm F-2.8 EX DG.....	E+ £159	TLA Attachment Adapter.....	E+ £10	A12 M Mount Module GXR.....	Mint- £149	D300S Body Only.....	E+ / Mint- £1,349 - £1,749
120 Ei Mag.....	E+ £49	200E Speedlite.....	E+ / E+ £9 - £15	24-70mm F-2.8 EX DG.....	E++ £219	TLA Ext Conn S.....	E+ £15	GF-1 TTL Flash for GXR.....	Clearance £179	D300 Body Only.....	E+ £329 - £339
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45DS Correction Lens Standard.....	Unused £9	380EX Speedlite.....	E+ £69	28-70mm F-2.8-4 AF.....	E+ £59	TLA Multi Connector S.....	E+ / E+ £12 - £15	GR F100 + V/Finder.....	Exc / £79	D70 Body Only.....	E+ / E+ £69 - £79
62mm Close Up Lens 2.....	E+ £20	430EX II Speedlite.....	E+ £139	28-70mm F-3.5-4.5 AF.....	As Seen £25			VF-1 Finder.....	E+ / Mint- £59	M500 Body Only.....	Mint- £289
Cold Battery Pack E.....	E+ £19	430EX Speedlite.....	E+ £89	35mm F-1.4 DG HSM A.....	E+ £479			VF-2 Finder.....	E+ £129	D3200 Black Body Only.....	Mint- £149
Flash Bracket.....	E+ £45	430EZ Speedlite.....	As Seen / E+ - £25 - £35	50-500mm F-4.6-3 Apo DG HSM.....	Exc / E+ £399 - £449					D3100 Body Only.....	E+ / Mint- £119 - £149
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Lens Hood 250mm E/PE.....	E+ / E+ £15	540EZ Speedlite.....	E+ / E+ £39 - £49	70-300mm F-4.6 Apo Macro.....	E+ £55 - £79					Olympus E3 Body Only.....	E+ / E+ £249 - £289
Lens Hood 40/50mm.....	E+ £15	550EX Speedlite.....	As Seen / E+ - £79 - £109	70mm F-2.8 EX DG Macro.....	E+ £229 - £239					E30 + 14-42mm.....	E+ £349
Lens Hood 75mm E.....	E+ £15	580EX MkII Speedlite.....	E+ / E+ £219	75-300mm F-4.5-6 Apo.....	E+ £49					E300 Body Only.....	E+ £79
Motorwinder E.....	E+ / E+ £49 - £159	580EX Speedlite.....	E+ / Mint- £139 - £179	100-300mm F-4 Apo EX HSM.....	E+ £299 - £319					E400 + 14-42mm.....	E+ £149
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		MR-14EX Macro Ringlite.....	E+ / Unused £279 - £349	150-500mm F-5.6-36 DG OS HSM.....	E+ £499	45mm F-2.8 AE.....	Mint- £199			E600 Body Only.....	E+ £299
		MT-24EX Macro Ringlite.....	E+ £549	170-500mm F-5.6-3 Apo.....	E+ £299	55mm F-2.8 Macro Vivitar.....	E+ / Unused £59 - £69			E700 Body Only.....	E+ / E+ £349 - £389
		ST-2 Transmitter.....	E+ / Unused £69 - £99	180mm F-5.6 Apo Macro.....	As Seen £99	60mm F-2.8 AE Macro.....	E+ / Mint- £399			D1000 Body Only.....	E+ / Mint- £1,349 - £1,749
		Metz 15 MS-1 Wireless Digital Macro.....	E+ £179	300mm F-2.8 Apo.....	Unused £349	70-200mm F-4.5-6 Apo Sigma.....	E+ £499			D1100 Body Only.....	E+ / Mint- £119 - £149
		50 AF-1 Digital.....	E+ £119	300mm F-2.8 Apo EX DG HSM.....	E+ £1,689	70-210mm F-3.8-4 Tamron.....	E+ £29			D500 Body Only.....	E+ £69 - £79
Bronica SQA/Ai/B				500mm F-4.5 Apo EX HSM.....	E+ £1,749	70-210mm F-4.5-6 Sigma.....	E+ £29			Olympus E3 Body Only.....	E+ / E+ £249 - £289
SQA Body + Speed Grip.....	E+ £149			70-300mm F-3.5-4.5 F.....	E+ £259 - £279	70-300mm F-4.5-6 AF.....	E+ / Unused £449 - £799			E30 + 14-42mm.....	E+ £349
75-150mm F4.5 PS.....	E+ £399			80-200mm F-4 MM.....	E+ £169	80-200mm F-4 MM.....	E+ £169			E300 Body Only.....	E+ £79
80mm F2.8 S.....	E+ £89			80-200mm F-4.5 VC.....	E+ £25	80-200mm F-4.5 VC Tokina.....	E+ £25			E400 + 14-42mm.....	E+ £149
140-280mm F5.6 PS.....	E+ £399			100mm F-3.5 MM.....	E+ £199	100mm F-3.5 MM.....	E+ / E+ £199 - £219			E500 + 17-45mm.....	E+ / E+ £79 - £89
150mm F4 PS.....	Exc / E+ £99 - £119			100mm F-5.5 MM.....	E+ £69	100mm F-5.5 MM.....	E+ / E+ £199 - £219			E500 Body Only.....	E+ / E+ £59 - £79
200mm F4.5 S.....	E+ £99 - £129			100mm F-6.5 MM.....	E+ £69	100mm F-6.5 MM.....	Unused £299			E620 Body Only.....	E+ / E+ £299
500mm F8 S.....	E+ £299			100mm F-8.5 MM.....	E+ £69	100mm F-8.5 MM.....	E+ / Mint- £119 - £129			E620 Body Only.....	E+ / E+ £249
2x Teleconverter PS.....	E+ £89 - £99			100mm F-10.5 MM.....	E+ £299	100mm F-10.5 MM.....	E+ / Mint- £119 - £129			Pentax *ist D Body Only.....	E+ £99
AE Prism Finder S.....	E+ £89			100mm F-12.5 MM.....	E+ £299	100mm F-12.5 MM.....	E+ / Mint- £119 - £129			ist DL2 + 18-55mm.....	E+ £119
ME Prism Finder S.....	E+ £79			100mm F-14.5 MM.....	E+ £299	100mm F-14.5 MM.....	E+ / Mint- £119 - £129			K10D Body Only.....	E+ £129
Prism Finder SQI.....	E+ £59			100mm F-16.5 MM.....	E+ £299	100mm F-16.5 MM.....	E+ / Mint- £119 - £129			K3 Blue Body Only.....	E+ £249
Correction Lens for AE Prism.....	E+ £10			100mm F-18.5 MM.....	E+ £299	100mm F-18.5 MM.....	E+ / Mint- £119 - £129			K5 Black Body Only.....	E+ £289
Correction for Waist Level Finder S.....	Unused £9			100mm F-20.5 MM.....	E+ £299	100mm F-20.5 MM.....	E+ / Mint- £119 - £129			K5 IIs Black Body Only.....	E+ / Mint- £479
67mm Close Up No 1.....	E+ £19			100mm F-22.5 MM.....	E+ £299	100mm F-22.5 MM.....	E+ / Mint- £119 - £129			K5 I Is Black Body Only.....	E+ / Mint- £129
Lens Hood 50mm PS.....	E+ £15			100mm F-25.5 MM.....	E+ £299	100mm F-25.5 MM.....	E+ / Mint- £119 - £129			K7 Body Only.....	E+ £249
Pro4 Shade.....	E+ £15			100mm F-28.5 MM.....	E+ £299	100mm F-28.5 MM.....	E+ / Mint- £119 - £129			KX + 18-55mm.....	Mint- £149
Proshade S - Green.....	Mint- £99			100mm F-30.5 MM.....	E+ £299	100mm F-30.5 MM.....	E+ / Mint- £119 - £129			Hasselblad V	
17mm F4.0 L TSE.....	Mint- £1,389			100mm F-32.5 MM.....	E+ £299	100mm F-32.5 MM.....	E+ / Mint- £119 - £129			202FA Chrome Body + Winder F.....	



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CUSTOMER REVIEW: D4s Body

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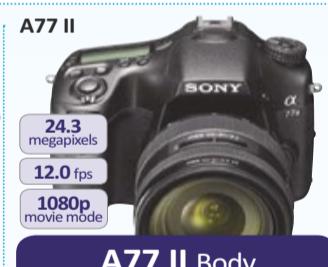
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G6 with 14-42mm £399

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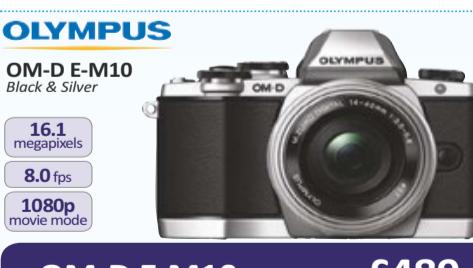
GX7 + 20mm lens £579

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25mm F1.4 £429

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OM-D E-M10 Body £489

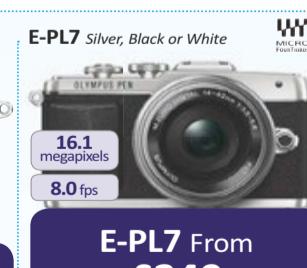
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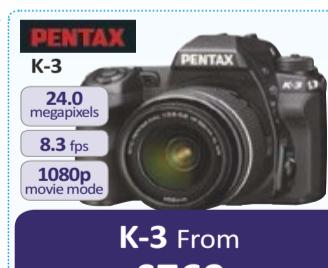
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Olympus 17mm F1.8 £359



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NEW 7D Mark II Body £1599

EOS 7D Mark II	20.2 megapixels
	10.0 fps
	1080p movie mode



7D Body £599

7D Body £599

CUSTOMER REVIEW: 7D Body
★★★★★ 'Well worth the jump!' Calamityclaire – Norwich



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6D Body £1269
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GH2 Gimbal Head
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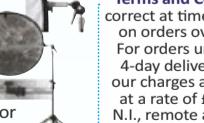
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5.0 fps
1080p movie mode

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20.2 megapixels
7.0 fps
1080p movie mode

70D From £799

70D Body £799
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CUSTOMER REVIEW: EOS 700D + 18-55mm IS STM


 'Amazing camera for anyone'
Photographerly – Worcester

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM


 'An excellent step up'
Adam – Portsmouth

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1080p movie mode
Full Frame CMOS sensor

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12.0 fps
Full Frame CMOS sensor

1Dx Body £4845

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
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Snapperfish – Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back'
Dave – Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ '...The full frame sensor is superb'
Sandan Cath – Luton

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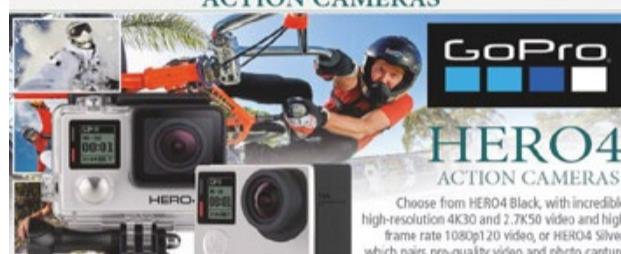
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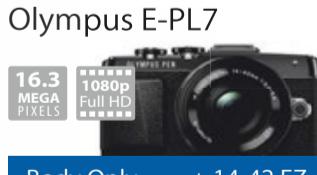
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SQB + 80 + RFH....£299

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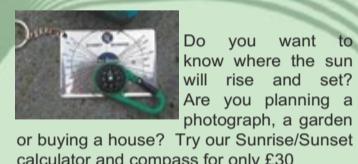
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Final Analysis

Roger Hicks considers...

Franklin Corbin (c1861), by AM Burrough

The eyes, all but hidden under that dark ridge of brow, are haunting. It is as if he is staring directly at us, challenging us. 'Do you know who I am? Do you know what I am doing? Do you know why?' In each case, he could ask the same question of himself: 'Do I know?'

His name was Franklin Corbin. He was a Yankee, in the strictest sense. He is wearing the uniform of a Union soldier – quite probably because he had just joined up. He might have booked this portrait for the day his uniform arrived. Over 150 years after this picture was taken, there is so little we can know. We do, however, know that he would die during the war. Not in battle, but in Andersonville prison camp. He was a relative of my wife, Frances Schultz.

It looks like an albumen print: very thin paper, stuck to a card mount with a double border that may once have been gilt. On the back it states: 'AM Burrough. Photographic Gallery, 453 Broadway, New York.' Franklin must have been quite well-to-do to have afforded a positive/negative print like this instead of a tintype or ambrotype, and from a Broadway photographer at that. Further evidence comes from his watch chain, artfully displayed on his waistcoat. Odd though it



'Portraits of our loved ones would be the last thing most of us would want to give up'

may look today, this sort of pose, with only the top button of the tunic done up, was very much the fashion of the time.

The negative may have been wet plate or dry: the latter was slowly coming in. Lighting was almost certainly natural but artfully controlled daylight, given its softness and the fact that most of it is coming from overhead. Studios of the era often had glazed roofs and glazed north-facing walls, with elaborate sets of blinds and shutters for controlling the direction and quantity of light. You needed quite a lot of light, though, to keep exposures down to the few seconds that by then were increasingly the norm, rather than the agonising minutes on end that had called for neck clamps a few years before.

But the main reason for including this picture in this column is as a reminder that the 'likeness', the portrait, is and always has been one of the most important aspects of photography. Arguably, it is the most important: portraits of our loved ones would be the last thing most of us would want to give up. Never mind the news, the celebrities, the travel fantasies. Look at the wedding ring on his left hand. Was this picture all his wife had to remember him by? How did she learn he had died? When? Can you feel the tears in your eyes?

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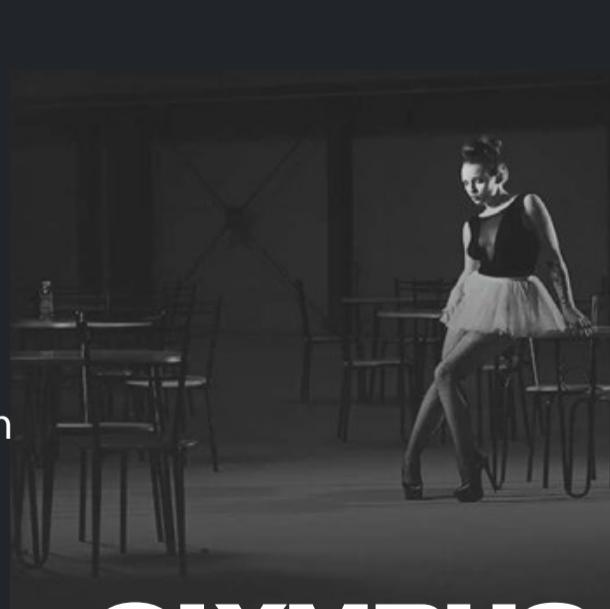
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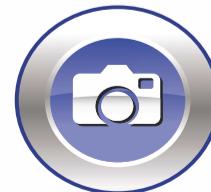
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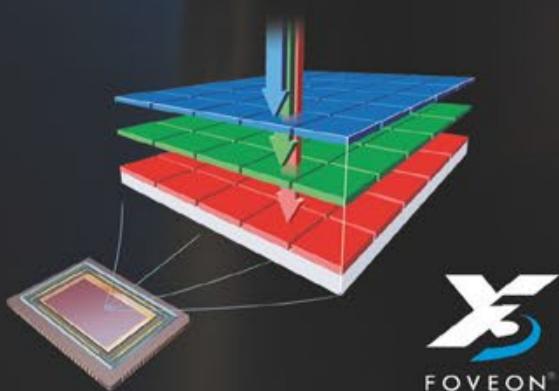
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